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A PUBLIC SALE OF EXTRAORDINARY IMPORTANCE

THE ENTIRE EXTENSIVE STOCK OF
RARE AND BEAUTIFUL
**ANTIQUE TEXTILES AND
EMBROIDERIES**

OF THE WIDELY KNOWN CONNOISSEURS AND EXPERTS
VITALL AND LEOPOLD BENGUIAT
OF NEW YORK AND PARIS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, APRIL 2ND, 1919
AND CONTINUING UNTIL THE DATE OF SALE

RARE AND BEAUTIFUL
TEXTILES AND EMBROIDERIES

DATING FROM
THE 15TH TO THE 18TH CENTURY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNERS

ON THE AFTERNOONS OF
APRIL 7TH, 8TH, 9TH, 10TH, 11TH AND 12TH

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH
BEGINNING PROMPTLY AT 2.30 O'CLOCK



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CATALOGUE
OF
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AND
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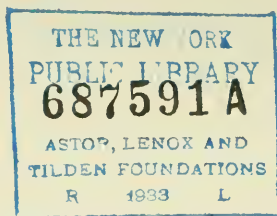
NOW DISCONTINUING THEIR PARIS AND
NEW YORK ESTABLISHMENTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1919

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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THE BENGUIAT COLLECTIONS

The Messrs. Vitall and Leopold Benguiat of New York and Paris have consigned to the American Art Association, to be sold under its invariable terms of an unrestricted and unprotected public sale, their entire extensive stock of rare and beautiful antique textiles and embroideries, thereby affording to museums, connoisseurs and collectors an opportunity beyond that which has ever been given to acquire objects of the greatest rarity and beauty, and in a condition splendid as to all and perfect as to most.

Many of these artistic productions, dating as they do from the 15th to the 18th centuries, are no longer procurable not only on account of the economic and political conditions arising out of the Great War but more especially by reason of the impossibility of finding specimens of equal artistic merit or rarity on sale either in Europe or the Orient.

There is but little in the collections that cannot be put to artistic utilitarian use, and for this purpose especial attention is called to a number of magnificent curtains and beautiful old materials for wall covering which formerly embellished ancient palaces and châteaux and which are desirable for use in present day city and country homes.

The Sumptuous Ecclesiastical Embroideries and Palace Hangings, the Notable Tapestries, the Beautiful Old Genoese and other rare Velvets, the Cloth of Gold and Silver Thread Brocades, the Superb Antique Silks and Satins, the Gothic Renaissance and other Laces, the Gros Point, Petit Point and other Embroideries, represent probably every known stitch of the embroiderers and weave of the hand looms of practically all peoples of all nations of Europe, Asia and Africa.

Resplendent in color, beautiful in form, artistic in design, complete in workmanship, giving in every piece evidence of the love of the beautiful and the patience and tireless toil of the craftsman, thus can one describe these wondrous things, which through years of seeking in every market of the world, the Messrs. Vitall and Leopold Benguiat have brought together to be now

dispersed for the enriching of the museums and homes of this country.

To speak of particular objects in the catalogue which here follows, is but to pick at random amongst gems without number. The Gothic Velvets are many, some delightful for their single color, others exhibiting the vigorous, beautifully drawn patterns of Venice, with grounds of cloth of silver or gold, and the extremely rare "Bouclé" stitch of gold on the velours pattern or supplementary grounds, such as Nos. 1042 and 1132, the latter with an even added interest of a double cut pile in exquisite rose velvet. A Botticelli green Baldachino, number 1122A, fascinates with a radiance of springtime, and number 1094 is that marvel of amethyst velvet known as the Garland Cope, for which Mr. Benguiat has been able after many years to find a superb set of gold needlework orphreys. Beautiful jardinière, cut and ciselé Renaissance velvets of Italy and France; including many graceful patterns of the Régence and Louis XVI periods, are abundantly represented by numerous magnificent sets of portières and smaller pieces of varied and entrancing weaves and colors; a set of jardinière velvet screen panels, number 1046, of the Louis XIII period, is unusual in pattern and delightful in color, and there are beautiful old velvets in quantities sufficient for wall coverings.

Among the Persian and Chinese velvets is a sumptuous flame-pink palace hanging, number 1121A, a positive triumph of weaving and color.

Gothic England is represented by rare and beautiful Opus Anglicum, including the truly magnificent orphreys, numbers 1036 and 1091.

Early Venetian and Spanish productions are represented, notably by the orphreys of the Garland Cope already referred to, and especially by numbers 1081, 1082, 1083 and 1093.

There are Spanish embroidered silk and velvet banners, also numerous sets of curtains, lambrequins, large coverlets, table panels and cushion covers, of dexterous execution and splendid color and of almost every clime and period.

Rare Venetian and French brocades of the seventeenth and eighteenth centuries.

Italian, French and Spanish silk damask and brocatelle in sets of portières, coverlets and panels of the distinguished patterns and colors of the Renaissance period, compel attention for their decorative qualities.

The sixteenth century Spanish and Italian filet lace lattice curtains and covers, many exhibiting amusing fantastic animal motives, are admirably suited for use in present day city and country homes.

Several beautiful "Point de Venise" lace flounces and collars are of the first importance.

Included with the collection of the Messrs. Benguiat are two collections which Mr. Vitall Benguiat made mainly for his personal edification and pleasure, one consisting of a gathering of Judaic objects which are of surpassing interest, one of the principal objects being a diamond and pearl mounted rock crystal double Mezuzah, a gem of the Italian goldsmith's art of the eighteenth century, and the other the famous collection of fifty-two English petit-point and stump-embroidered pictures produced from the fifteenth to the eighteenth centuries, which is of superlative merit; of this the set of twelve Elizabethan cushions, illustrating episodes in the life of King David, are unique in color and interest of design; the "Meeting of Henry VIII and Francis I on the Field of the Cloth of Gold" is of very great historic value and a most delightful production of the Tudor period, a time somewhat barrenly represented in any of the museums or among the great private collections; and one allegorical picture must not be forgotten, for it is said to have been worked by the hands of the ill-fated Mary, Queen of Scots.

A number of Italian and Spanish Renaissance hanging lamps in repoussé silver and plate will prove of great value to the serious decorator.

Ancient tapestries, always deservedly popular, with their dignified, colorful and interesting motives, which nothing can replace, are represented by about twenty specimens, including Gobelins and Flemish of the sixteenth and seventeenth centuries, and several painted Italian Arras panels. Among the Flemish Renaissance are two allegorical tapestries, "The Rural Courts of Francis I and Henry IV," and a Brussels panel of great beauty enriched with gold, "The Resurrection of Our Lord." The Gobelins include a rare "Tapis de Salle à Manger" woven with fruit and scrolls on an unusually fine lavender-purple ground, and "The Crowning of Silenus," which is very rich in coloring.

Many have been those who at previous sales of the Messrs. Vitall and Leopold Benguiat have availed themselves of the opportunity of acquiring for their homes and establishments prop-

erty of the character of that contained in their present collections, opportunities which, with the dispersal of this their last offering, will never return, for with their present sale these two of the world's greatest experts discontinue this most important part of their business, not only on account of reasons which are purely personal, but because of the impossibility of obtaining to-day in any market property of the high quality and absolute genuineness which have always characterized their stock and of their unwillingness to deal with modern reproductions or restorations of ancient fragments.

It is safe to state that never before in this country has there been such a grand display of surpassing beauty and magnificence as the collections about to be sold.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South.

CATALOGUE

FIRST AFTERNOON'S SALE

MONDAY, APRIL 7, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

1—EMBROIDERED CRIMSON AND DRAP D'OR CUSHION COVER.
VENETIAN OF THE RENAISSANCE PERIOD

Woven with a distinguished floral bouquet within a medallion of flowers, in gold threads on damasked floral ground. The background enhanced with lattice embroidery of gold threads. Trimmed with gold galloon.

Length, 26 inches; width, 28 inches.

2—EMBROIDERED GREEN DAMASK BAG. SPANISH OF THE
LOUIS XV PERIOD

Oblong, with rounded corners, of brilliant emerald-green floral damask, enriched with four floral corner appliques wrought in colored silks and gold and silver threads with central monogram in gold threads and coral beads.

3—TWO SILK-EMBROIDERED LINEN BORDERS. MITYLENIAN OF
THE SEVENTEENTH CENTURY

The field of recurring scrolled pedestals holding jardinières of flowers alternating with quaint floral motives, and enclosed by a border displaying a series of half "St. Catherine-wheels"; worked in brilliant blue, crimson, green and old gold silk on a heavy ivory linen.

Height, 12 inches; length, 30 inches.

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4—TWO SILK BROCATELLE APPARELS. VENETIAN OF THE
RENAISSANCE PERIOD

Shaped and occupied by a distinguished floral motive supported on volute floral scrolls, in golden-yellow and green woven on an ivory ground. Trimmed with green and silver gimp.

5—SMALL CRIMSON CUT-VELVET PANEL. GENOESE OF THE
LOUIS XIV PERIOD

A floral motive, in cut and uncut velvet with silken grounds, is displayed on a background of closely woven lustrous cut velvet. Trimmed with wide gold galloon and lined with crimson silk.

Height, 12 inches; length, 24 inches.

6—EMBROIDERED CRIMSON SILK STOLE AND MANIPLE. SPAN-
ISH OF THE EIGHTEENTH CENTURY

Enriched at neck and lappets with elaborate foliated crosses executed in brilliant silks. Lappets trimmed with golden silk galloon.

7—TWO EMBROIDERED SILK STOLES. ITALIAN OF THE RENAISSANCE PERIOD

(A) The neck and lappets invested with fine foliated crosses enshrined in scrolled floral arabesques with continuing scrolls in which ears of wheat appear. The scrolls and crosses finely worked in silver and gold threads; the flowers in varicolored silks. Trimmed with small yellow edging.

(B) Petit point displaying scrolls and at the lappets decorated jardinières in brilliant colored silks.

8—TWO DRAP D'ARGENT BROCADE STOLES. VENETIAN OF THE
RENAISSANCE PERIOD

One woven with drap d'argent recurring detached floral scrolls on a rose-pink damasked ground. The other woven with golden silk floral arabesques on a crimson drap d'argent ground.

9—DRAP D'OR AND DRAP D'ARGENT BROCADE WAFER HOLDERS. VENETIAN OF THE RENAISSANCE PERIOD

(A) Woven in silver threads and ivory with graceful floral scrolls on a pale apricot and gold ground. Trimmed with silk and silver galloon and four tassels at corners.

(B) Woven in greens, black, ivory, crimson and blue with vine-leaves and flowers, on a solid silver ground. Trimmed with scalloped silver galloon.

10—TWO EMBROIDERED WAFER HOLDERS. FRENCH OF THE LOUIS XV PERIOD

(A) In the center a floriated cross enclosed in a dainty blossomed scroll wreath; at the corners, tulip and heart-shaped motives from which spring scrolls of small flowers. Rare, delicate embroidery in pink, blue and lavender silks, beautifully enriched with gold threads.

(B) A stellate blossom in the center of the rich blue velvet field; bordered with pomegranate scrolls and a scalloped lace-like edge worked in silver threads.

11—THREE SILK-EMBROIDERED LINEN BORDERS. MOORISH OF THE SIXTEENTH CENTURY

The fine ivory linen outlined and touched with black, forms the pattern on a rich crimson silk ground solidly worked in chain stitch. The field displays a curious large jardinière flanked by birds and standards, and various small archaic animals intermittently placed; variously bordered with geometric motives.

Depth, 10 inches; length, 24 inches.

12—SMALL TAPESTRY PANEL. FLEMISH OF THE SEVENTEENTH CENTURY

A rambling château occupies the middle distance, with trees and mountains beyond; woven in dull rich blues, ivory, tan and dull greens.

Height, 16 inches; width, 12 inches.

13—TWO BEAUTIFULLY EMBROIDERED IVORY SILK SLEEVES.
FRENCH OF THE LOUIS XV PERIOD

Leg-of-mutton shape; the cuffs trimmed with narrow lace and gold-embroidered bandings from which spring trailing vines, solidly wrought in silver and gold threads and occupied by many varied flowers in rich harmonious silks.

14—THREE STOLES AND MANIPLE. ITALIAN OF THE RENAISSANCE PERIOD

(A) Woven with floriated chevrons enclosing reversing jardinières of flowers, in golden yellow, ivory and blue on an apple-green ground.

(B) Woven with scrolled pomegranate motives in dull rich pink, on a pinkish drap d'argent ground; enriched with ivory appliqué crosses on the lappets and trimmed at the same points with crimson and silver fringe.

(C) Embroidered with three intervalled floriated crosses in gold interrupting floral scrolls which at the lappets enclose the crosses; scrolls and blossoms solidly executed in rich harmonious silks on blue silk. Maniple to match, trimmed with gold fringe.

15—TWO LARGE GOLD-EMBROIDERED PONTIFICAL ESCUTCHEONS. ITALIAN IN THE RENAISSANCE STYLE

(A) Oval shield displaying a rampant lion bearing a branch of fruit, within a highly scrolled cartouche surmounted by the tiara and crossed keys; executed in raised work in dull-colored silks and gold threads on ivory silk ground.

(B) Oval shield of blue silk supporting two facing rampant lions in raised gold threads, within a crested leaf and scroll cartouche; mounted on an oval panel of crimson velvet trimmed with gold galloon and lined with green silk.

16—THREE EMBROIDERED COATS-OF-ARMS. ITALIAN OF THE RENAISSANCE PERIOD

Scrolled cartouche in yellow silk appliqué, crested with a ducal crown, the shield bearing a crimson cross and inscribed ivory bar "A G P." Mounted on a crimson damask panel.

17—GOLD-EMBROIDERED VELVET BOOK COVER AND IVORY SILK
VEST PANEL. FRENCH OF THE EIGHTEENTH CENTURY

(A) One cover only; center, a coat-of-arms displaying a shield with three phœnixes canopied by a Cardinal's hat and its intricate, interlaced tassels; delicate grape-vine border rarely wrought in varied gold threads on a soft, lustrous coral-pink velvet. Trimmed with gold lace and lined with ivory silk.

(B) Panel enriched on two sides with a broad, chevroned, meander scroll in gold which supports trailing sprays of small flowers in charming colored silks. Trimmed with gold lace and lined with crimson silk.

18—SMALL DRAP D'ARGENT BROCADE COVER. VENETIAN OF THE
LOUIS XIII PERIOD

The field displays graceful flowers and scrolls in profusion of pastel colors and silver on a pale blue silk ground. Trimmed with silver galloon and lined with blue silk.

16 inches square.

19—CRIMSON CISELÉ VELVET FRAGMENT. VENETIAN OF THE
GOTHIC PERIOD

Side panel of a chasuble; finely woven with a close, double pile and displaying a rich scroll in which flowers and fruit appear. The background of velvet is *ciselé* to a lower plane to enhance the pattern.

20—REMARKABLE GOLD-EMBROIDERED STOLE. SPANISH OF THE
RENAISSANCE PERIOD

Executed in gold and silver threads with passages of needlework, very heavily padded showing great relief on lavender silk ground. Displaying three intervalled floriated crosses interrupting floral motives and medallions, one picturing St. Anthony of Padua, the other St. Elijah. On the lappets are small crested heraldic devices.

21—SEVEN STOLES AND TWO MANIPLES. ITALIAN OF THE
RENAISSANCE PERIOD

- (A) Two stoles, close pile, lustrous velvet, with all the soft downlike tones of a ripe peach. (One incomplete.)
- (B) Emerald-green damask stole and maniple. Woven with recurring scrolled floral motives in dull silk on a brilliant lustrous emerald-green ground.
- (C) Stole of coral and flame-colored Genoese velvet.
- (D) Stole "brun de nègre," woven with small recurring floral sprays in cut and uncut velvet on a shot silver ground.
- (E) Two stoles and one maniple of Venetian green damask. Woven with small recurring varied scrolled leaves, pomegranate motives and billets in dull apple-green on a deeper lustrous ground. A dainty unusual pattern showing Gothic influence. Lined with green silk.

22—FOUR EMBROIDERED SILK WAFER HOLDERS. ITALIAN OF
THE RENAISSANCE PERIOD

- (A) A sunburst occupies the center and is surrounded by fine floral scrolls, embroidered in varicolored silks and gold threads on tan silk.
- (B) Sunburst center and scrolled corners in blue, green and pink and gold threads on an ivory ground.
- (C) Delicately worked in gold threads with rayed floriated cross on deep ivory silk ground. Trimmed with gold galloon.
- (D) Sunbursted roundel center monogramed IHS in gold threads, tulip corners and intervening leaf scrolls in brilliant silks on ivory ground. Trimmed with patterned gold galloon.

23—TWO EMBROIDERED IVORY SILK MANIPLES. ITALIAN OF THE
RENAISSANCE PERIOD

Exhibiting three floriated crosses interrupting scrolls and arabesques, worked in raised gold and silver threads; with flowers in varied silks appearing at intervals.

24—ROSE VELVET PANEL. GENOESE OF THE SEVENTEENTH CENTURY

Jaspé velvet of dense pile quivering in the light with a lustrous sheen of soft rose to deeper tones. Trimmed with a patterned white and gold galloon.

Depth, 32 inches; length, 18 inches.

25—PURPLE CUT-VELVET PANEL. GENOESE OF THE RENAISSANCE PERIOD

Irregular, curved oblong panel displaying large recurring tulip motives supported by acanthus leaves in cut and uncut velvet on a silk ground. Trimmed with patterned gold galloon. Lined with crimson silk.

Depth, 20 inches; length, 34 inches.

26—SILK-EMBROIDERED LINEN CUSHION COVER. MITYLENIAN OF THE SIXTEENTH CENTURY

Field occupied by recurring scrolled bird medallions alternating with carnation bouquets; at the foot is a band of carnation scrolls; executed in dull browns, fawn, pale blue and green on ivory linen. Lined with blue silk.

Length, 25 inches; width, 16½ inches.

27—SOLID SILK NEEDLEWORK CUSHION COVER. JANINIAN OF THE SEVENTEENTH CENTURY

The intricate field displays four stave-like leaves terminating in oval medallions placed diagonally at the corners, and two others intersecting them, all holding many flowers and groups of conventional trees; scrolled tulip border. Worked in brilliant crimson, blue, yellow, pale green and old-red silks on an ivory ground. Lined with yellow silk.

19 inches square.

28—TWO EMBROIDERED YELLOW SILK COVERS. PHILIPPINE OF THE LOUIS XV PERIOD

Displaying a light scrolled arabesque in which conventional blossoms appear, bordered with dainty recurring pearl, husk and patera bands. Executed in brilliant silks on a soft, lustrous yellow ground.

22½ inches square.

29—EMBROIDERED GREEN SILK COVER. ITALIAN OF THE RENAISSANCE PERIOD

Oblong paneled center occupied at the ends by carnations and bowknots and defined by a beautiful scrolled border bearing rare tulips; solid needlework in rich, harmonious silks and gold threads on a soft, dull green ground.

22 inches by 18 inches.

30—GOLD-EMBROIDERED ROSE CRIMSON VELVET VANDYKE POINT. PORTUGUESE OF THE RENAISSANCE PERIOD

Appliqués of a floral motive in ivory surrounded by drap d'or leaf scrolls, on a shimmering, lustrous velvet. Trimmed with silver and gold galloons and deep gold thread fringe.

Height, 23 inches; length, 23 inches.

31—GOLD-EMBROIDERED CRIMSON VELVET VANDYKE POINT. PORTUGUESE OF THE RENAISSANCE PERIOD

A fine appliqué floral device, in drap d'or, is displayed on a rich crimson velvet ground. Trimmed with gold galloon and deep thread fringe.

Height, 24 inches; length, 24 inches.

32—SILVER-EMBROIDERED BLUE VELVET COVER. FRENCH OF THE LOUIS XVI PERIOD

The center displaying a dainty wreath of small flowers enclosing a stellate blossom; border of scrolls sustaining pomegranate motives defined by a narrow entwined scalloped band simulating lace; skilfully wrought in solid stitches of silver on a Royal-blue velvet ground. Lined with old blue silk.

22 inches square.

33—COPENHAGEN-BLUE VELVET PANEL. FRENCH OF THE EMPIRE PERIOD

Woven with a down-like sheen which lightens in various areas. Trimmed with patterned gold galloon.

Height, 27 inches; width, 22 inches.

34—DRAP D'OR AND CRIMSON CUT-VELVET PANEL. ITALIAN OF THE LOUIS XVI PERIOD

Woven with extraordinary skill and precision. A bust of Raphael within a circular medallion with floral scroll pendants in gold threads on an uncut velvet ground, set in an acanthus-leaf scrolling of cut and uncut velvet; medallion border at top and foot.

30 inches by 18 inches.

35—TWO CRIMSON AND GREEN JARDINIÈRE VELVET COVERS. ITALIAN OF THE SEVENTEENTH CENTURY

One woven with a beautiful patterned vase emitting a bouquet, and scrolls of flowers which compose an arabesque setting; crimson, green and pale lavender cut and uncut velvet on blush-pink silk ground. The other, darker in color and slightly varying in pattern. Trimmed with a wide leaf and carnation patterned gold galloon.

Depth, 30 inches; width, 25 inches.

36—BROCADE CUSHION COVER AND DRAP D'OR HOOD. SPANISH OF THE RENAISSANCE PERIOD

(A) Cover displaying facing trailing vines sustaining roses, carnations and small blossoms in natural colors on a figured yellow damask ground.

(B) Hood occupied by a distinguished floral bouquet within an ogival scrolling in yellow on a darker drap d'or ground. Trimmed with crimson and gold fringe and at the top with four interlacing frogs of the same-colored braid.

Cover: 18 inches by 20 inches.

Hood: Height, 21 inches; width, 18 inches.

37—GOLD-EMBROIDERED CRIMSON VELVET BANNER. ITALIAN OF THE RENAISSANCE PERIOD

A circular medallion, surrounded by flowers and rays of the sun, occupies the center, with leaf scrolls in the corners and a top border of scrolls, all worked in gold threads on a shimmering purplish-crimson velvet. Trimmed with gold fringe and lined with crimson silk.

Height, 35 inches; width, 26 inches.

38—SEVEN CRIMSON AND GOLD EMBROIDERED POINTS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of rose crimson damask, couched with a gold cord on a drap d'or ground; displaying an elongated arabesque in which bunches of grapes and floral scrolls appear; tops and points trimmed with gold galloon, points also with deep gold fringe.

21 inches square.

39—THIRTEEN CUT VELVET CUSHION COVERS. GENOESE OF THE RÉGENCE PERIOD

Woven with distinguished floral scrolls and garlands in cut and uncut crimson velvet and silken groundings on beautiful, rich, claret cut velvet. Bordered with fine old patterned gold galloon.

24 inches square.

40—TWELVE CRIMSON VELVET CUSHION COVERS. VENETIAN OF THE EIGHTEENTH CENTURY

Shimmering rose-crimson velvet adorned by a panel of beautiful, wide, patterned gold galloon. Six enriched in the centers with finely embroidered escutcheons worked in gold and silver threads and colored silks; scrolled cartouches crested with a ducal crown and bearing two impaled and highly raised semi-heart-shaped shields charged with an infinite variety of heraldic devices.

24 inches square.

41—CRIMSON VELVET PANEL. GENOESE OF THE SEVENTEENTH CENTURY

Close pile, with the sheen wavering from brilliant rose to deeper tones. Trimmed with patterned gold galloon.

Depth, 15 inches; length, 1 yard 2 inches.

42—EMBROIDERED IVORY SILK VALANCE. FRENCH OF THE LOUIS XVI PERIOD

Delicate needlework of solid chain-stitch; displayed in the center is a bouquet of roses and forget-me-nots supported and flanked by iris leaves which hold corn-flowers and hyacinths; at foot a narrow, dainty, scalloped floral border, executed in harmonious pale silks on ivory corded silk. Lined with light blue silk.

Height, 18 inches; length, 1 yard 2 inches.

43—TWO RARE EMBROIDERED DRAP D'OR AND DRAP D'ARGENT
WAISTCOAT FRONTS. FRENCH OF THE LOUIS XV
PERIOD

Heavy, close weaving of the finest type, displaying down the front and round the pockets, irregular floral scrolled medallions in solid gold threads touched with silver, and raised embroidered motives; the ground sprayed with large blossoms and small scrollings in silver flecked with gold; on a dainty diapered "brun-de-nègre" silk ground.

Length, 30 inches; width, 20 inches.

44—EMBROIDERED CUT-VELVET VANDYKE VALANCE. GENOESE
OF THE LOUIS XVI PERIOD

Two points, each displaying drap d'or appliqués of floral scroll motives on deep cut and uncut floral crimson velvet. Trimmed with patterned gold galloon and deep gold fringe.

Height, 24 inches; length, 1 yard 4 inches.

45—SMALL EMBROIDERED DRAWN IVORY LINEN TABLE COVER.
PERSIAN OF THE SEVENTEENTH CENTURY

Central panel and outer border of solid embroidery displaying narrow bands of dainty lozenge motives alternately of dull yellow, pale blue and black; the field of superlative drawn work embroidered with diagonal bands of detached geometric motives alternating in light blue and deep ivory. (Imperfect.)

31 inches by 40 inches.

46—GOLD AND SILVER CRIMSON BROCADE TABLE COVER. VE-
NETIAN OF THE RENAISSANCE PERIOD

The rich crimson field is occupied by recurring, detached, scrolled blossoms and leaves seemingly indiscriminately placed; portions of the flowers and leaves are woven in threads of silver and gold and are combined with deep crimson damask to form the pattern, on a ground of lighter tone. Trimmed with gold galloon and lined with old red silk.

Length, 1 yard 22 inches; depth, 24 inches.

47—CRIMSON SILK DAMASK PANEL. ITALIAN OF THE RENAISSANCE PERIOD

A large, beautiful bouquet and two pineapples are displayed above two vase-like acanthus leaves supported by stems bearing broad leaves and further pineapples; the pattern of deep rose on a rich, lustrous crimson.

Height, 1 yard 31 inches; width, 25 inches.

48—CLARET BROCATELLE TABLE CENTER. ITALIAN OF THE RENAISSANCE PERIOD

Woven with a distinguished large pattern of a rare, conventionalized blossom supported by scrolls and a large, pendent acanthus leaf within a double ogival leaf motive, in old red fluctuating in the light to a rich crimson. Trimmed with patterned gold galloon.

24 inches by 2 yards 20 inches.

49—SIX ROSE-CRIMSON CUT-VELVET CUSHION COVERS. ITALIAN OF THE LOUIS XIV PERIOD

Woven with large floral motives within scrolls, in cut and uncut velvet, on silk ground.

Length, 33 inches; width, 29 inches.

50—FOUR GOLD AND CRIMSON BROCADE PANELS. HISPANO-MORESQUE OF THE SEVENTEENTH CENTURY

Oblong; varied in size and displaying arches of crimson damask (one velvet) appliqués at the crowns. Woven with most interesting recurring floral arabesques of interlacing elongated ovals, roundels and lobed motives, in soft golden yellow, pale blue and black on a purplish crimson ground. The design is taken from wall tiling in the famous Alhambra, Spain.

Length, 1½ yards; width, 26 inches.

51—FIVE GREEN VELVET PANELS. GENOESE OF THE SEVENTEENTH CENTURY

Oblong, displaying at the top an arch of crimson damask appliqué. Close pile velvet with soft downlike lustre, deepening to a dull bottle green.

Length, 1 yard 16 inches; width, 27 inches.

52—FOUR EMBROIDERED CRIMSON DAMASK PILLAR PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of drap d'argent on a floral damask exhibiting recurring, rectangularly placed scroll and leaf motives, occupied by a four-lobed floriated device. Trimmed with gold galloon.

Length, 2 yards 6 inches; width, 21 inches.

53—SIX EMBROIDERED COLUMN PANELS. PORTUGUESE OF THE
SEVENTEENTH CENTURY

Detached appliqué floral motives, executed alternately in apricot velvet and crimson damask, are couched with gold thread on a tawny ivory ground. Trimmed with wide, patterned gold galloon and lined with crimson damask of the period.

Height, 2 yards; width, 24 inches.

54—TWO DEEP RUBY VELVET VALANCES. ITALIAN OF THE
GOTHIC PERIOD

Close pile lustrous velvet of varying tone enhanced with an arabesque pattern formed by the impress of the original appliqué which has disappeared. The scallops at foot finished with pale pink and green silk fringe. Trimmed with gold galloon and lined with crimson damask.

Depth, 20 inches; length, 1 yard 22 inches.

55—FOUR EMBROIDERED DRAP D'OR AND CRIMSON DAMASK PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqué, background of the drap d'or displaying floral damask as the pattern; varied recurring, scrolled, elongated ovoidal medallions enclose floral motives and sustain trailing vines bearing clusters of grapes.

Height, 1 yard 17 inches; width, 21 inches.

56—YELLOW AND CRIMSON BROCATELLE VALANCE. ITALIAN OF
THE RENAISSANCE PERIOD

Composed of three breadths, each occupied by a floral motive within two bold acanthus leaves, woven in old-yellow on a deep crimson ground. Trimmed with a deep yellow and crimson lattice silk fringe.

Depth, 22 inches; length, 1 2/3 yards.

57—YELLOW BROCADE PANEL. FRENCH OF THE LOUIS XIII PERIOD

Woven with recurring ovoidal medallions gracefully festooned and holding pendants of varied gay bouquets in silver threads, blue, lavender, crimson and green on a small floral damask ground of golden-yellow. Lined with blue silk.

Height, 1 yard 16 inches; width, 21 inches.

58—DRAP D'OR EMBROIDERED CRIMSON DAMASK PANEL. PORTUGUESE OF THE RENAISSANCE PERIOD

Appliqués of shimmering, golden drap d'or enhance interesting recurring, alternating series of scrolled floral cartouches bearing vines and clusters of grapes and enclosing tulip and other floral motives woven in rich crimson damask.

Height, 3 yards; width, 22 inches.

59—DRAP D'OR AND RED KINKOB TABLE COVER. RUSSIAN OF THE EIGHTEENTH CENTURY

Heavy weave; the field occupied by paneled diamonds with intervening crosses and broken, blossomed oblongs outlined in blue-black on old-red drap d'or ground: narrow blossom-medallion borders on two sides.

2 yards by 22 inches.

60—TWO DRAP D'ARGENT AND CRIMSON SILK TABLE CENTERS. HISPANO-MORESQUE OF THE SIXTEENTH CENTURY

Woven with stripes; at the center and ends, with varying floral medallions banded with chevrons and blossoms in silver, red, blue, deep crimson and black, with the intervening panels of recurring, stellate lobed medallions and floriated crosses in yellow on a deep, rich crimson ground.

2 1/3 yards by 25 inches.

61—GOLD EMBROIDERED IVORY SILK LAMBREQUIN. SPANISH OF THE LOUIS XVI PERIOD

Displaying an arched continuous scroll which develops at intervals, beautiful blossoms, pomegranate and other fruit, executed in solid silks of brilliant hues and varied stitches of gold threads. Trimmed on three sides with crimson and yellow silk fringe and lined with crimson silk.

Depth, 18 inches; length, 2 yards.

62—THREE EMBROIDERED PALE BLUE SILK VALANCES. ITALIAN
OF THE LOUIS XV PERIOD

Arched points, exhibiting recurring, alternating varied bouquets of flowers, one tied with bowknot; curiously worked, the flowers and leaves in dull silks, cross-couched, and the stems, scrolls and bowknots in yellow close chain stitch. Trimmed on all sides with an ivory and blue cut silk fringe.

Depth, 18 inches; length, 2 1/3 inches.

63—EMERALD-GREEN DAMASK TABLE COVER. ITALIAN OF THE
LOUIS XIV PERIOD

Woven with recurring magnificent blossoms amongst acanthus-leaf scrollings. Trimmed with gold lace.

2 yards by 24 inches.

64—UNUSUAL JARDINIÈRE VELVET PANEL. FRENCH OF THE
RÉGENCE PERIOD

Displaying a massive vase of loose flowers, above and below bouquets, within formal elliptical scrolled green medallion, woven in pale lavender and ivory on a pale, yellowish grass-green. Lined with green silk.

Height, 1½ yards; width, 21 inches.

65—TWO CISELÉ GREEN VELVET AND DRAP D'OR PANELS.
FRENCH OF THE LOUIS XVI PERIOD

Displaying vines bearing large leaves and clusters of grapes in the form of oval medallions, on a field of small, trailing floral sprays; in elusive emerald green on a golden ground; acanthus scroll border of Salambier motives, reversed ground. Lined with crimson silk, but with end borders missing.

Height, 1 yard 6 inches; width, 25 inches.

66—SILVER-EMBROIDERED CRIMSON SILK VALANCE. BROUSSAN
OF THE SEVENTEENTH CENTURY

Displaying, on three sides, recurring bell-shape motives in silver, holding bowknotted bouquets of dainty flowers alternating with a double scroll and similar bouquets, in brilliant colored silks, interrupted at the corners with cartouches of flowers. Trimmed with silver and gold galloon and deep gold fringe on three sides. Lined with blue silk.

Depth, 21 inches; length, 3 yards 22 inches.

67—TWO GREEN AND CRIMSON BROCADE TABLE COVERS. SICILIAN OF THE SEVENTEENTH CENTURY

Woven in the embroidery loom and finished on both sides, the back with the pattern reversed; displaying recurring stripes of chevrons alternating with varied geometric floral stripes in grass-green on dull crimson silk; transverse bars of yellow occur at all the points of the chevrons.

2½ yards by 25 inches.

68—TWO ROSE-CRIMSON CUT-VELVET COLUMN PANELS. ITALIAN IN THE RENAISSANCE STYLE

Woven with recurring bouquets of flowers within varying garlanded and scrolled medallions of acanthus leaves in lustrous cut and uncut velvet on a silk ground.

Length, 3 2/3 yards; width, 22 inches.

69—SILK-EMBROIDERED LACE BORDER. ITALIAN OF THE SEVENTEENTH CENTURY

Displaying a recurring lattice interrupted at the intersections with diamonds occupied by cruciform carnation motives; narrow, quaint archaic leaf-motive borders at top and foot; executed in two tones of yellow, ivory and pink, on a green block net ground. Lined with crimson silk.

Depth, 15 inches; length, 1 yard 16 inches.

70—EXQUISITE PALE BLUE AND DRAP D'OR VELVET TABLE CENTER. FRENCH OF THE LOUIS XIII PERIOD

A small leaf trellis, enclosing single blossoms in dainty pale blue, occupies the pulsating drap d'or champagne-colored ground. Trimmed with patterned gold galloon. Lined with magenta silk.

1½ yards by 12 inches.

71—GOLD-EMBROIDERED CRIMSON VELVET VANDYKE VALANCE. FRENCH OF THE LOUIS XIV PERIOD

The very distinguished box points are enriched with leaves and scrolls and varied crestings in raised gold threads. Trimmed with gold galloon and fringe.

Depth, 10 inches; length 2 2/3 yards.

72—SILK-EMBROIDERED LINEN LACE BORDER. ITALIAN OF THE
RENAISSANCE PERIOD

On a square linen mesh is an almost Gothic angular scroll bearing blossoms in yellow silk, defined by a blue silk outline; finished with two small leaf bands.

Depth, 3 inches; length, 3 1/3 yards.

73—PURPLE AND GOLD BROCATELLE BORDER. ITALIAN OF THE
RENAISSANCE PERIOD

Woven with a distinguished pattern of fine leaf scrolls supporting crowns and jardinières of flowers; showing Gothic influence; executed in purple and ivory on golden yellow ground.

Depth, 12 inches; length, 1 3/4 yards.

74—TWO UNIQUE BROCADE BORDERS. HISPANO-MORESQUE OF
THE SIXTEENTH CENTURY

Very heavy weaving, displaying various recurring arabesque medallions and geometric motives in yellow, pink, dark and light blue and ivory on a magenta ground. The other on a ground of light grass-green.

Depth, 6 inches; length, 1 1/3 yards.

75—CRIMSON SILK-EMBROIDERED LINEN VALANCE. RHODIAN OF
THE SEVENTEENTH CENTURY

Recurring jardinières of carnations supported by a scrolled floral balustrade, appear on the heavy ivory linen. Trimmed on three sides with rich crimson silk fringe.

Depth, 10 inches; length, 1 yard 6 inches.

76—DRAP D'ARGENT BROCADE STRIP. VENETIAN OF THE LOUIS
XV PERIOD

Displayed on the silver ground are recurring, barred cornucopia-like scrolls of pink supporting sprays of roses and bluets. Trimmed with silver galloon and lined with blue silk.

Depth, 6 inches; length, 1 yard 28 inches.

77—CHARMING EMBROIDERED SILK VALANCE. ITALIAN OF THE
LOUIS XVI PERIOD

The finely waved scallops are trimmed with gold fringe and tassels at the points; the contour of the scallops is defined by a raised, gold leaf-scroll which holds pink tulips at the upper points and bouquets of bluets; on a shimmering blue-gray corded silk. Trimmed with galloon and lined with pink silk.

Depth, 8 inches; length, 1¼ yards.

78—LONG DRAP D'OR BROCADE TABLE CENTER. HISPANO-
MORESQUE OF THE SIXTEENTH CENTURY

Heavy weaving, displaying transverse stripes enclosing various blossomed medallions, arabesques, scrolled leaves and a chevron patterning; brilliant in color with golden yellow and crimson predominating.

2 yards 22 inches by 13 inches.

79—EMBROIDERED CRIMSON VELVET VALANCE. PORTUGUESE OF
THE SEVENTEENTH CENTURY

Four panels, formed of gold galloon, display curious floral motives and corners in yellow drap d'or appliqués. Trimmed with gold fringe.

Depth, 12 inches; length, 1 yard 30 inches.

80—TWO RUBY VELVET VALANCES. ITALIAN OF THE SEVEN-
TEENTH CENTURY

Shaped with four graceful points whose contour is outlined with a curious patterned silver galloon which appears as fleurs-de-lis at the intersections. Lustrous velvet of varying tone. Trimmed with gold and silver galloon and a deep cut gold thread fringe at the points.

Depth, 15 inches; length, 1 yard 20 inches.

81—FILET LACE AND EMBROIDERED LINEN COVER. ITALIAN OF
THE RENAISSANCE PERIOD

Composed of six latticed oblong panels, enriched in center and corners with appliqués of floral motives in blue and dull pink silks; finished at the foot with lace and diamond band. Trimmed with chevron patterned crochet lace on three sides.

Length, 5 feet 2 inches; width, 1 foot 7 inches.

82—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Linen center finished with four lattice and pearl borders. Trimmed with scalloped crochet lace.

Length, 4 feet 9 inches; width, 2 feet 2 inches.

83—FIL TIRÉ LINEN. VENETIAN OF THE GOTHIC PERIOD

Composed of two oblongs of heavy ivory linen, each finished with an intricate border displaying small blossomed panels and leafage.

Length, 2 feet 2 inches; width, 1 foot 8 inches.

84—FIL TIRÉ LINEN TABLE COVER. VENETIAN OF THE GOTHIC PERIOD

Center panel of fine linen surrounded by insertion of quatrefoiled lattice and a band of linen. Finished with a scalloped crochet lace edging.

Length, 4 feet 7 inches; width, 2 feet 2 inches.

85—EMBROIDERED LINEN AND LACE TABLE CENTER. ITALIAN OF THE RENAISSANCE PERIOD

Composed of seven square panels variously embroidered in dull pink and blue with floriated Maltese crosses and floral motives; bordered with medallion lace; embroidered at the foot is a procession of archaic animals.

Length, 6 feet 5 inches; width, 1 foot 4 inches.

86—LACE HANDKERCHIEF. MILANESE OF THE SEVENTEENTH CENTURY

Linen center, finished with a wide lace border displaying volute scrolls bearing large blossoms.

22 inches square.

87—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

A broad central band exhibits recurring angular scrolls enclosing oak leaves of a Gothic character; finished at crown with three varied borders and at foot with pearl patterned insertion.

Length, 6 feet; width, 1 foot 3 inches.

88—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of three bands of insertion flanked by fine heavy linen and finished with deep Vandyke crochet lace at foot in which stellate blossoms and diamonds recur. The various bands exhibit a procession of archaic animals, intricate zigzags and a lattice of diamonds occupied by large blossoms.

Length, 6 feet 10 inches; width, 2 feet 2 inches.

89—LARGE FIL TIRÉ LINEN SIDEBORD COVER. ITALIAN OF THE GOTHIC PERIOD

Composed of nine varied medallion insertions interrupted with linen bands, each defined in the center by a narrow herringbone motive.

Length, 9 feet 4 inches; width, 3 feet 4 inches.

90—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a vase of flowers flanked by archaic birds and tree motives; finished at foot with a narrow band occupied by a procession of quaint animals. Vandyke fringe.

Length, 5 feet 7 inches; depth, 1 foot.

91—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel, of diamond medallions, is flanked by heavy linen and bands of zigzags; finished on the ends with further bands of similar zigzags.

Length, 6 feet 4 inches; width, 1 foot 5 inches.

92—BEAUTIFUL FILET LACE TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

A wide distinguished panel at foot of linen displaying angular scrolls carrying large leaves of a fine Gothic character. Finished with a border of recurring scrolled leaf motives. Trimmed on three sides with a Vandyke crochet, leaf-patterned lace.

Length, 4 feet; width, 1 foot 2 inches.

93—EMBROIDERED LINEN AND LACE TABLE COVER. SPANISH OF THE RENAISSANCE PERIOD

Linen center panel enriched with quaint animals and floral motives in pale blue and ivory silks, flanked by medallion lace and linen. Finished with deep scalloped lace.

Length, 3 feet 8 inches; width, 2 feet 9 inches.

94—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Displaying interesting angular scrolls bearing large distinguished leaves. Finished at top and foot with narrow leaf bands.

Length, 4 feet 6 inches; depth, 6 inches.

95—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a blossomed trellis alternately occupied by stellate motives and endless knots. Finished with a chevron border.

6 feet 4 inches by 18 inches.

96—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

A large broad floral motive emits flanking angular scrolls of strong Gothic character. Finished at crown, foot and one end with bands of sinuous scrolls and square medallions. Trimmed with fringe on three sides.

Length, 5 feet 6 inches; width, 2 feet.

97—FILET LACE TABLE CENTER. VENETIAN OF THE RENAISSANCE PERIOD

Occupied by large irregularly placed acanthus scrolls flanking a pinnacle and displaying a unicorn, birds, stags and an archaic scrolled and winged dragon. Trimmed with Gothic Vandyke lace edge. Lined with crimson silk.

Length, 2 feet 4 inches; width, 1 foot 8 inches.

98—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of six varied floral diamond panels interrupted with oblongs of linen; bordered at crown and foot with bands of floral diamonds.

Length, 6 feet 10 inches; width, 1 foot 10 inches.

99—FILET LACE AND LINEN TABLE CENTER. SPANISH OF THE
RENAISSANCE PERIOD

Composed of eleven varied chevroned sinuous scroll and pearl insertions alternating with heavy ivory linen.

Length, 5 feet 6 inches; width, 1 foot 9 inches.

100—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of three insertions of floral diamond medallions interrupted by varied linen bands and two vertical crochet lace bandings. Marked in red S.A.N.I. and T.L.

Length, 7 feet 2 inches; width, 1 foot 7 inches.

101—TWENTY-FOUR EMBROIDERED CRIMSON DAMASK VANDYKE POINTS. PORTUGUESE OF THE RENAISSANCE PERIOD

Enriched with appliqués of drap d'or as background of the pattern, which appears in the crimson damask and drap d'argent; displaying recurring floral motives and leaf scrolls. Trimmed with patterned silk galloon and gold thread fringe. (Variously joined.)

102—SIX EMBROIDERED CRIMSON DAMASK CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Composed of two breadths and two Vandyke points at the top. Appliqués of drap d'or form the background of the pattern, which appears in crimson damask and drap d'argent and displays recurring floral motives within an ogival leaf scrolling. Trimmed at points and foot with deep gold thread fringe.

103—TWENTY DRAP D'OR EMBROIDERED POINTS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Matching the points on the curtains of No. 104. Four valances, each composed of four points. Two valances, each composed of two points.

104—SIX DRAP D'OR EMBROIDERED CURTAINS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Each formed of two widths with an attached two-point valance; appliqués of drap d'or couched with silver cord on a drap d'argent fawn ground tending toward peach color; executed with recurring open floral bouquet motives within somewhat lyre-shaped medallions formed of fine detached scroll and leaf devices. Points trimmed with galloon and deep, cut-gold fringe.

Length, 10 feet; width, 3 feet 6 inches.

105—SIX DRAP D'OR EMBROIDERED CURTAINS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 10 feet; width, 3 feet 6 inches.

106—SIX ROSE-DU-BARRY CUT-VELVET CURTAINS. ITALIAN IN THE RENAISSANCE STYLE

Composed of two well-matched breadths of old velvet, woven subsequently to the period, with delightful recurring bouquets of flowers within varying garlanded and scrolled medallions of acanthus leaves, in rich cut and uncut velvet on a lustrous silk ground.

Length, 9 feet 9 inches; width, 3 feet 9 inches.

107—FOUR LONG GOLDEN YELLOW CUT-VELVET PORTIÈRES. ITALIAN IN THE RENAISSANCE STYLE

Composed of two well-matched breadths of old velvet, but not of the period. The large recurring pattern displays a noble floral motive supported by two vase-like acanthus leaves and is canopied and supported by others among which are discerned growing pineapples; woven in lustrous cut and uncut velvet on a paler silk ground.

Length, 15 feet; width, 4 feet.

108—SIX LONG GOLDEN YELLOW CUT-VELVET PORTIÈRES. ITALIAN IN THE RENAISSANCE STYLE

Similar to the preceding.

Length, 15 feet; width, 4 feet.

First Afternoon

109—FOUR LONG GOLDEN YELLOW CUT-VELVET PORTIÈRES.
ITALIAN IN THE RENAISSANCE STYLE

Similar to the preceding.

Length, 11 feet 6 inches; width, 4 feet.

110—FOUR GOLD AND SILVER EMBROIDERED PORTIÈRES. PORTUGUESE OF THE SEVENTEENTH CENTURY

Composed of two widths. Appliqués of drap d'or couched with a gold cord on a drap d'argent ground, displaying a recurring scrolled strap and floral motive supporting a large, graceful open blossom. Trimmed on three sides with a figured gold galloon, and at the foot with deep gold fringe.

Length, 9 feet; width, 3 feet 4 inches.

111—SIX GOLD AND SILVER EMBROIDERED COLUMN PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of drap d'or form the field, which displays a recurring pattern of drap d'argent; scrolled cornucopia motives supporting floral bouquets and open acanthus scrolls.

Length, 8 feet; width, 1 foot 8 inches.

112—SIX GOLD AND SILVER EMBROIDERED COLUMN PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 8 feet; width, 1 foot 8 inches.

113—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Composed of two breadths and two point attached valance. Appliqués of shimmering drap d'or display interesting recurring series of alternating scrolled floral cartouches bearing vines and clusters of grapes, and enclosing tulip and other floral motives. Points match; trimmed with gold fringe.

Length, 10 feet 4 inches; width, 3 feet 6 inches.

- 114—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 10 feet 4 inches; width, 3 feet 6 inches.

- 115—EIGHT CRIMSON AND GOLD EMBROIDERED COLUMN PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of drap d'or on a shimmering velvet disclose at the foot a broad acanthus leaf bearing two pineapple motives and an intricate open lotus blossom; canopied and supported by scrolled acanthus leaves.

Length, 4 feet 4 inches; width, 1 foot 9 inches.

- 116—THREE LONG CRIMSON VELVET AND GOLD EMBROIDERED PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Similar to the preceding, but the velvet of a rosier hue.

Length, 8 feet 8 inches; width, 1 foot 9 inches.

- 117—EIGHTEEN EXTRA-DEEP EMBROIDERED CRIMSON VELVET VANDYKE POINTS. PORTUGUESE OF THE LOUIS XIV PERIOD

Appliqués of drap d'or displaying large, highly conventionalized bouquets of flowers on rich rose-crimson cut and uncut velvet. Trimmed with wide gold galloon and a deep gold thread fringe. (Variously joined in pairs and otherwise.)

- 118—TEN EMBROIDERED VELVET VANDYKE POINTS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of rich claret velvet, on drap d'or, display conventionalized blossoms and scrollings. Trimmed with gold galloon and deep gold fringe. (Variously joined, in pairs and otherwise.)

First Afternoon

119—SMALL LUSTRED BOWL. HISPANO-MORESQUE OF THE SIXTEENTH CENTURY

Low flaring bowl with molded marly and small cavetto. Enriched with brilliant purple copper lustre on a soft light buff ground. Exhibiting archaic floral center and similar border.

Diameter, 7¼ inches.

120—DEEP LUSTRED BOWL. HISPANO-MORESQUE OF THE SIXTEENTH CENTURY

Molded rim, on short foot. The interior decorated with a bush of flowering carnations springing from a small vase, the rim with bandings, the interior a series of pearls from which spring floral sprays. The exterior with bold broad floral scrolls bearing oranges; rich iridescent copper lustre on light warm buff ground. (Riveted.)

Diameter, 8¼ inches.

121—SMALL LUSTRED PLATE. HISPANO-MORESQUE OF THE SIXTEENTH CENTURY

Incurving marly; enriched with scrolled sprays of Gothic foliage springing from the inner edge. Shallow cavetto with central archaic bird, surrounded by similar sprays to border. Lavender copper lustre on rich ivory ground. (Has been riveted.)

Diameter, 8 inches.

122—SMALL LUSTRED PLATE. HISPANO-MORESQUE OF THE FIFTEENTH CENTURY

Rounded sweep-over marly. Decorated with six blue bands radiating from the center and marked with lines in reserve and the copper lustre of the ground; the panels decorated with archaic floral and triangular motives with portions in the reserve of the pale buff ground. Perforated for hanging.

Diameter, 7¼ inches.

123—SMALL LUSTRED BOWL. HISPANO-MOESQUE OF THE SIXTEENTH CENTURY

Rounded sides, enriched in dull yellow lustre with two flanges decorated in lattice. Interior decorated with four radiating panels, occupied with diagonal wave bands alternating with one that is halved and marked with broad and narrow bandings. (Imperfect.)

Diameter, 5½ inches.

124—SMALL LUSTRED BOWL. HISPANO-MOESQUE OF THE SIXTEENTH CENTURY

Rounded sides, enriched in dull yellow lustre with two flanges, decorated with lattice pattern. A three-lobed motive in the interior center radiates six panels which are alternately occupied with many wave bands and flutes in reserve. (Imperfect.)

Diameter, 6 inches.

125—LUSTRED WINE BOWL. HISPANO-MOESQUE OF THE FIFTEENTH CENTURY

Small low bowl with two lobed side flanges (one imperfect). Decorated in rich purple copper lustre, on the foot with a square grail from which spring growing stems of leaves of a Gothic character; on the sides heart-shaped motives interrupted by sprays of ferns and blue triangular motives marked with lustred lines. Warm soft ivory ground. Exterior has archaic scroll motives. Perforated for hanging.

Diameter, 4¾ inches.

126—LUSTRED WINE BOWL. HISPANO-MOESQUE OF THE FIFTEENTH CENTURY

Small low bowl with two lobed side flanges. Decorated in very rich brown copper lustre, the interior foot exhibiting a lobed square medallion marked with a Greek cross in reserve and a wave border; the sides with four panels in reserve enriched with wave motives, alternating with staves, arches and lobes, the flanges with floral motives. (Chipped on rim and flanges.) Exterior with archaic birds. Perforated for hanging.

Diameter, 5 inches.

127—CARVED IVORY PEDESTAL. SPANISH OF THE RENAISSANCE PERIOD

For a figurine; an orb supported on the wings of three kneeling curiously robed angels; supported on triangular molded base with dentated band and canted corners.

Height, 4 inches.

128—CARVED IVORY FIGURINE. SPANISH OF THE SIXTEENTH CENTURY

"The Child Jesus." Very strongly modeled. Robust nude standing figure carrying the orb in His left hand and holding His other up in exhortation.

Height, 9½ inches.

129—CARVED IVORY GROUP. ITALIAN OF THE SIXTEENTH CENTURY

"La Pietà." The robed Virgin is seated on a rocklike chair and holds on her lap the dead Christ, nude, save for a loin cloth; at the foot is a symbolic cross and three nails. Soft, creamy warm patina on molded ovoidal ebonized base.

Height, 5 inches.

130—CARVED IVORY FIGURINE. SPANISH OF THE SIXTEENTH CENTURY

"The Ascension of the Virgin." Standing robed figure with a hooded mantle thrown around her, which is trimmed with a gilded lacelike edge; supported on a crescent amid cloud forms in which winged cherubs' heads appear. On a molded elliptical plinth enriched with acanthus leaves. (Fingers imperfect.)

Height, 9½ inches.

131—CARVED IVORY FIGURINE. SPANISH OF THE FIFTEENTH CENTURY

"The Virgin and Child." Rare archaic modeling. Standing on a crescent terminating in a cherub's head. She is clad in close-fitting draped robes, the Holy Infant in her left arm, her long hair falling below her waist. Rich patina of yellows and browns. On a carved wood, globular pedestal sprigged with a series of leaves and blossoms and decorated in red and yellow.

Height, 9¾ inches.

132—CARVED IVORY FIGURE AND SHRINE. SPANISH OF THE SIXTEENTH CENTURY

The seated figure of the Child Jesus in calm meditation, clad in a rough coat with a gourd slung at His side and holding one lamb on His knees and another on His shoulder. Supported on a shrine somewhat conical in form, exhibiting three tiers of varied scenes. The first presents a lion's head fountain on a background of quaint acanthus leafage and spouting water into a basin from which two pelicans are drinking. St. Joseph and the Virgin stand on either side. At the foot is an arched grotto in which is displayed the Nativity; the Infant Child is laid on a straw pallet; St. Joseph and the Virgin are kneeling with two angels at the sides. At the head of the pallet two quaint recumbent oxen watch over the Infant and at the left and right are two attendant guardians. Above the arch is St. Peter seated with a rooster perched on a column beside him and flanked by many sheep. On oval molded plinth exhibiting winged cherubs' heads.

Height, 15 inches.

133—SCULPTURED IVORY FIGURE IN POLYCHROME. SPANISH OF THE SIXTEENTH CENTURY

"The Virgin and Child." She stands holding the Sacred Child on her left arm and supporting His feet with her right hand. Both are attired in loose robes and the Virgin with a flowing mantle; these are painted in brilliant colors, with roses and other flowers and generously enriched with gilded floral scrolling borders and bandings.

134—OVAL FAIENCE DISH IN THE MANNER OF PALISSY

Deep marly, enriched in relief with sprays of oak, ivy and other foliage, snails, shells, snake and lizard in natural colors on a rich blue mottled ground; in the center are three fish in colors, beautifully modeled, on a gray ground.

Length, 12¼ inches.

135—SMALL CHAMPLEVÉ LIMOGES ENAMEL BOX. FRENCH OF THE
GOTHIC PERIOD

Circular body with single hinged conical cover terminating in a small orb which originally supported a cross; and small loop and swan head hasp. Enriched on the cover with four circular turquoise-blue medallions enclosing bust-length winged figures of the three Marys in gilded and chased bronze supported on cloud forms of white and an intermediary blue. Between the medallions on a royal blue ground formed as a band are elongated heart-shaped scrolls enclosing foliate leaves in yellow and turquoise blue. The body is enriched in the same manner as cover, but is occupied by four medallions, figures of the four Evangelists. The rivets of the sides project through the gilded bottom and so defend it.

136—INLAID TURQUOISE BRIDLE. PERSIAN OF THE SEVENTEENTH
CENTURY

Shaped bridle head and looped leathern straps connecting with a silver cartouche neck-piece, with seven long thongs falling on either side. The thongs and straps embroidered with chevron bands, the triangular spaces filled with silver plaques inlaid with turquoise and encrusted at intervals with silver-gilt rosettes and small agate plaquettes. The thongs terminated with long ovoidal butts in silver and turquoise. The silver cartouche enrichments at bridle head and neck imbricated with turquoise. Long sewn undressed leather reins. An unusually fine specimen of inlaying.

137—TWO GOLD-EMBROIDERED SHOES. EAST INDIAN OF THE SIX-
TEENTH CENTURY

Elaborated in the front with floral ankle pieces and in-turned pointed toes. Executed in two-colored golds, displaying all-over hexagonal motives with pailletted centers and a floral scroll and oval medallion border at the top edge. High heel covers of red velvet.

138—PINK AND IVORY FLORAL STRIPED BROCADE ROBE. FRENCH
OF THE LOUIS XVI PERIOD

Dainty stripes of sprigs of flowers and floral vines recur, and are alternated with plain pink and narrower ivory stripes bearing minute checks and buds.

139—TWO IVORY BROCADE DALMATICS. SPANISH OF THE EIGH-
TEENTH CENTURY

Interesting recurring sprays of flowers, woven in silver threads and alternating soft blue and old red, fill the patterned ivory satin damask field; trimmed with narrow gold and crimson cut silk fringe of the period.

140—GREEN AND GOLD BROCADE CHASUBLE. VENETIAN OF THE
RENAISSANCE PERIOD

Composed of three vertical panels formed by old, varicolored silk gimp, and occupied by recurring crowned jardinières of flowers within an ogival leaf motive; woven in gold and grass-green silks on a shot ivory ground.

141—RARE BROCADE CHASUBLE. VENETIAN GOTHIC

The golden silk field is occupied by large recurring conventionalized flowers within interlacing ogival leaf motives woven in crimson and ivory; paneled and trimmed with old gold galloon.

142—TWO GREEN AND GOLD BROCATELLE DALMATICS. VENETIAN
OF THE RENAISSANCE PERIOD

Oblong panels at foot connected by narrow vertical bands, neck bands and apparels; enriched with recurring floral scroll in soft grass-green on a yellow ground shot with gold. The flanking panels of highly conventionalized floral motives within interlacing leaf scrolls, woven in green, cream and yellow silks.

143—SUPERB GOLD-EMBROIDERED CHASUBLE. ITALIAN OF THE
LOUIS XV PERIOD

Two vertical lattice stems support flowing floral scrolls executed in solid stitches of gold threads, enriched with spangles; springing from these are large pink and pale lavender silk blossoms; on a field of fine silver net. Finished with a narrow gold border worked on the net. Lined with old yellow silk.

144—LARGE SAPPHIRE-BLUE DAMASK COPE. ITALIAN OF THE
SEVENTEENTH CENTURY

The fields woven with recurring vertical, trailing vines tied at intervals with bowknots and sustaining delightful conventionalized flowers; damask with fine sheen of a down-like character. Hood and orphrey trimmed with old-gold galloon.

145—RICH CRIMSON AND IVORY CUT-VELVET COPE. VENETIAN OF
THE GOTHIC STYLE

The field woven with a boldly drawn recurring ogival pattern which sustains a large pomegranate motive evidencing beautiful inflorescences, and a reversing and interlacing leaf-stem holding a similar motive, carnations and other flowers; executed in lustrous cut and uncut crimson velvet on a chevroned ivory-silk ground. The orphrey of a specially woven band with similar motives on interlacing sinuous leaf-stems. Trimmed with a white and gold patterned galloon.

146—LARGE EMBROIDERED GREEN VELVET COPE. SPANISH OF
THE SIXTEENTH CENTURY

Appliqués of blue enriched with a multitude of varied stitches in ivory simulating old lace, and passages worked in yellow, lavender and ivory silks, and outlined with gold cord; a princely crown and floral motives are displayed within a circular medallion surmounted by the sacred heart and two daggers; under the crown is a large blossom from which spring bold volute scrolls which ramify the entire surface and bear large blossoms, butterflies and birds. Near

[No. 146—*Continued*]

the outer edges appear two crested and wreathed escutcheons bearing various heraldic devices. Lustrous emerald-green velvet of rare sheen and quality. Trimmed at neck and front with green silk band, diapered with yellow, and round the skirt with a fine medallion and flower patterned silver lace of the period.

147—GOLD NEEDLEWORK IVORY SILK BANNER. SPANISH OF THE SEVENTEENTH CENTURY

Oblong, with two charming pendants at either end of foot. Displayed in a broad shell and leaf scrolled cartouche, from which spring at intervals sprays of wheat and trailing vines and bunches of grapes, solidly worked in silver and gold threads with passages of colored silks, is "The Sacred Host" in gold threads on a haloed blue silk ground. The pendants are marked with sprays of single blossoms. Trimmed with a fringe edging of pale multicolored silks and two tassels between the pendants. Lined with green silk.

Height, 3 feet 9 inches; width, 2 feet.

148—DRAP D'OR AND CRIMSON BROCADE PANEL. FRENCH OF THE LOUIS XV PERIOD

Composed of four breadths defined and trimmed with a vine and grape patterned gold galloon. Sparsely leaved sinuous scrolls bearing large blossoms in drap d'or ascend on a crimson ground damasked with floral motives accentuating the major pattern. Trimmed at foot with gold fringe.

149—GOLD EMBROIDERED IVORY SILK ALTAR FRONTAL. ITALIAN OF THE SEVENTEENTH CENTURY

Displaying a central leaf-scrolled oval cartouche, crested with rare tulip blossoms and having a tasseled valance pendant, enclosing a needle painting, depicting "Mary and the Dead Christ," in silks on a silver background. Acanthus scrolls, interspersed with curious sinuous rococo scrolls, invest the remainder of the field and support rare flowers, tulips, roses and carnations; worked in soft harmonious silks and the scrolls in gold threads. Lined with crimson silk.

Height, 3 feet; length, 6 feet 4 inches.

143—SUPERB GOLD-EMBROIDERED CHASUBLE. ITALIAN OF THE
LOUIS XV PERIOD

Two vertical lattice stems support flowing floral scrolls executed in solid stitches of gold threads, enriched with spangles; springing from these are large pink and pale lavender silk blossoms; on a field of fine silver net. Finished with a narrow gold border worked on the net. Lined with old yellow silk.

144—LARGE SAPPHIRE-BLUE DAMASK COPE. ITALIAN OF THE
SEVENTEENTH CENTURY

The fields woven with recurring vertical, trailing vines tied at intervals with bowknots and sustaining delightful conventionalized flowers; damask with fine sheen of a down-like character. Hood and orphrey trimmed with old-gold galloon.

145—RICH CRIMSON AND IVORY CUT-VELVET COPE. VENETIAN OF
THE GOTHIC STYLE

The field woven with a boldly drawn recurring ogival pattern which sustains a large pomegranate motive evidencing beautiful inflorescences, and a reversing and interlacing leaf-stem holding a similar motive, carnations and other flowers; executed in lustrous cut and uncut crimson velvet on a chevroned ivory-silk ground. The orphrey of a specially woven band with similar motives on interlacing sinuous leaf-stems. Trimmed with a white and gold patterned galloon.

146—LARGE EMBROIDERED GREEN VELVET COPE. SPANISH OF
THE SIXTEENTH CENTURY

Appliqués of blue enriched with a multitude of varied stitches in ivory simulating old lace, and passages worked in yellow, lavender and ivory silks, and outlined with gold cord; a princely crown and floral motives are displayed within a circular medallion surmounted by the sacred heart and two daggers; under the crown is a large blossom from which spring bold volute scrolls which ramify the entire surface and bear large blossoms, butterflies and birds. Near

[No. 146—*Continued*]

the outer edges appear two crested and wreathed escutcheons bearing various heraldic devices. Lustrous emerald-green velvet of rare sheen and quality. Trimmed at neck and front with green silk band, diapered with yellow, and round the skirt with a fine medallion and flower patterned silver lace of the period.

147—GOLD NEEDLEWORK IVORY SILK BANNER. SPANISH OF THE SEVENTEENTH CENTURY

Oblong, with two charming pendants at either end of foot. Displayed in a broad shell and leaf scrolled cartouche, from which spring at intervals sprays of wheat and trailing vines and bunches of grapes, solidly worked in silver and gold threads with passages of colored silks, is "The Sacred Host" in gold threads on a haloed blue silk ground. The pendants are marked with sprays of single blossoms. Trimmed with a fringe edging of pale multicolored silks and two tassels between the pendants. Lined with green silk.

Height, 3 feet 9 inches; width, 2 feet.

148—DRAP D'OR AND CRIMSON BROCADE PANEL. FRENCH OF THE LOUIS XV PERIOD

Composed of four breadths defined and trimmed with a vine and grape patterned gold galloon. Sparsely leaved sinuous scrolls bearing large blossoms in drap d'or ascend on a crimson ground damasked with floral motives accentuating the major pattern. Trimmed at foot with gold fringe.

149—GOLD EMBROIDERED IVORY SILK ALTAR FRONTAL. ITALIAN OF THE SEVENTEENTH CENTURY

Displaying a central leaf-scrolled oval cartouche, crested with rare tulip blossoms and having a tasseled valance pendant, enclosing a needle painting, depicting "Mary and the Dead Christ," in silks on a silver background. Acanthus scrolls, interspersed with curious sinuous rococo scrolls, invest the remainder of the field and support rare flowers, tulips, roses and carnations; worked in soft harmonious silks and the scrolls in gold threads. Lined with crimson silk.

Height, 3 feet; length, 6 feet 4 inches.

150—FOUR ROSE-CRIMSON DAMASK GONDOLA CURTAINS. ITALIAN
OF THE RENAISSANCE PERIOD

Composed of two breadths. Woven with recurring, bold leaf-motive within a graceful ogival acanthus scrolling; almost Gothic in its character. Trimmed with cut silk fringe at the sides, figured galloon and a latticed and valanced tasseled fringe at the foot.

Length, 1 yard 14 inches; width, 1 1/3 yards.

151—CRIMSON DAMASK LARGE BENCH COVER. ITALIAN OF THE
SEVENTEENTH CENTURY

Composed of three breadths with inboxed corners; woven with recurring oval scrolls enclosing beautiful bouquets alternating with four inscrolled leaves forming a diamond, which develop blossoming tulips. Trimmed with tasseled crimson silk fringe.

*Top of bench: Length, 1½ yards; width, 28 inches.
Depth of valances, 17 inches.*

152—PINK AND IVORY BROCADE TABLE COVER. SPANISH OF THE
EIGHTEENTH CENTURY

Composed of two and one half breadths; woven with recurring formal bouquets flanked by large peony sprays alternating with sprays of fine tulips, executed in salmon-pink, deep red, yellow and grass-green on a ground of ivory silk damasked with an interrupted diagonal floral lattice. Trimmed with patterned gold galloon.

1 yard 32 inches by 1 yard 22 inches.

153—TWO EMBOSSED EMERALD VELVET PANELS. GENOESE OF
THE RENAISSANCE PERIOD

Composed of two and one-half breadths, impressed with recurring strapped and chevroned ogivals enclosing crowns; the top embellished with two arches of crimson damask appliqué on the lustrous emerald velvet. Trimmed with deep gold fringe.

Height, 4 feet 3 inches; width, 4 feet.

154—EMBROIDERED CRIMSON SILK TABLE COVER. SPANISH OF THE EIGHTEENTH CENTURY

The field enriched with various bowknotted bouquets of tulips and carnations in rich colored silk threads; appliqué on a lustrous crimson silk ground. Lined with blue silk.

1 yard 16 inches by 1 yard 14 inches.

155—ROSE-DU-BARRY STRIPED BROCADE TABLE COVER. FRENCH OF THE LOUIS XVI PERIOD

Woven with varied chevroned ivory stripes alternating with narrow blue and yellow stripes imposed on rose-du-Barry; trailing vines of roses in natural colors are displayed on the various stripes.

1 yard 4 inches by 34 inches.

156—GREEN SILK DAMASK PANEL. ITALIAN OF THE GOTHIC PERIOD

Composed of five widths. Woven with a recurring pattern of archaic imbricated vases sustaining curious leaf-scrolls and log motives, alternating with foliated eight-pointed stars in which bold leaf-forms appear. Rich, shimmering grass-green on a lighter toned ground.

Height, 3 feet 7 inches; length, 8 feet 6 inches.

157—SILK AND GOLD EMBROIDERED LINEN COVER. BROUSSAN OF THE SEVENTEENTH CENTURY

Formed as a prayer rug; the mihrab is occupied by an arabesque scrolled trellis of colored silks in which flowering tulips appear and from the point of the arch drops a floral paneled pendant, worked in gold thread; in the spandrils are carnation scrolls of gold, salmon-pink and green. Three floral borders finish the sides and top, one only at the foot.

1 yard 16 inches by 34 inches.

158—GREEN AND SILVER BROCADE TABLE COVER. SPANISH OF THE LOUIS XV PERIOD

Sinuuous trailing vines of beautiful flowers enclose, at intervals, highly conventionalized peony motives; woven in pink, old-gold, green, yellow and dull crimson silks and silver threads on a lustrous grass-green silk ground. Lined with old rose silk.

1 yard 6 inches by 33 inches.

159—GOLD AND SILVER BROCADE TABLE COVER. FRENCH OF THE LOUIS XV PERIOD

Wide, deeply waved silver ribbons, with simulating lace edge, are occupied by sprays and branches of flowers; woven in delicate blue, dark crimson, ivory and yellow-green silks and threads of silver and gold on a warm gray broché ground *semé* with minute blossoms. Lined with old blue silk.

1 yard 6 inches by 1 yard 1 inch.

160—FILET LACE AND LINEN TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a lattice panel of diamonds alternately occupied by stellate blossoms and broken squares with flanking panels of heavy ivory linen.

2 yards 8 inches by 20 inches.

161—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Displaying recurring broad angular scrolls and leaf motives and finished with blossom border. Trimmed with scalloped crochet lace.

2 yards by 20 inches.

162—FILET LACE BORDER. SPANISH OF THE GOTHIC PERIOD

Typical angular scrolls recur and sustain unusually interesting floral motives. Finished at crown with three chevroned bands and a narrow floral border; at foot with the narrow floral border only. Trimmed with fringe on three sides.

1 yard 30 inches by 21 inches.

163—FILET LACE AND LINEN TABLE COVER. SPANISH OF THE RENAISSANCE PERIOD

Three varied broad bands of filet lace interrupt the heavy ivory linen; two exhibit various distinguished patterns of angular scrolls enclosing blossoms and geometric motives, and another recurring stags between archaic tree motives. Trimmed with a lattice fringe.

2 1/3 yards by 2 yards.

164—FILET LACE AND LINEN TABLE CENTER. ITALIAN OF THE
GOTHIC PERIOD

Displaying between the heavy ivory linen a panel of leaf chevrons enclosing rare floral motives.

2 yards by 21 inches.

165—FILET LACE AND EMBROIDERED LINEN COVER. ITALIAN OF
THE RENAISSANCE PERIOD

Composed of two series of squares of embroidered filet lace, alternately placed with bands of diamond patterned crochet lace, the squares embroidered with floriated Maltese crosses; Vandyke lace edging on the foot. Broad band of linen at the crown.

2 yards by 28 inches.

166—FILET LACE AND LINEN COVER. VENETIAN OF THE RENAISSANCE PERIOD

The central panels composed of eight floral squares of Gothic lace flanked by linen and filet bands. Finished on one end with an arabesque of filet lace and on the foot with fringe.

1 yard 20 inches by 23 inches.

167—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of seven square floral panels flanked by chevroned bands and finished at the crown and foot with various rows of small pearl and zigzag motives. Trimmed at foot and sides with linen fringe.

2 yards 8 inches by 24 inches.

168—FILET LACE AND CUT LINEN COVER. SPANISH OF THE
RENAISSANCE PERIOD

Central panel of pineapple motive angularly scrolled, flanked on sides and foot by cut-work bands and by two other filet panels occupied by Cupid among leafage and a scrolled acanthus leaf and bird. Band of filet diamond motives at foot. Trimmed at foot with scalloped lace.

2 yards 20 inches by 1 yard.

169—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Diamond banded lattice panel, occupied alternately by large blossoms and geometric motives, is flanked by linen bands and at foot by a chevroned band.

2 yards 8 inches by 22 inches.

170—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Occupied by broad recurring leaf motives flanked by angular scrolls bearing tulips; finished at foot with a band of leaf motives. Trimmed on three sides with fringe.

2 yards 6 inches by 24 inches.

171—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel of recurring large-blossomed oblongs alternating with floral bands, finished at crown and foot with ribbon borders and various medallion and leaf bandings, alternating with heavy linen. Trimmed with Vandyke fringe. (Imperfect.)

2 yards 6 inches by 28 inches.

172—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Linen center, paneled with varied insertions of medallion and scroll patterned lace. Trimmed with deep Vandyke crocheted lace.

1 2/3 yards by 30 inches.

173—FILET LACE COVER. ITALIAN OF THE RENAISSANCE PERIOD

In the center band are recurring diamond medallions holding large blossoms, flanked by linen and blossom bandings. Initialed in red: C. N.

2 yards 10 inches by 22 inches.

174—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of two double central panels each flanked by linen and further filet panels, variously displaying leaf and scroll, lozenge medallions, sinuous scrolls and pomegranate motives.

2 yards by 2 yards 8 inches.

175—GREEN VELVET PANEL. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of three breadths, arched at the crown with brilliant emerald bandings the result of the original appliqué. Remarkably weathered lustrous velvet ranging with the light from a shimmering pale olive to deeper and amber tones. Trimmed at crown with patterned gold galloon and on sides and foot with green cut-silk fringe. Lined with champagne-colored silk.

Height, 1 yard 11 inches; width, 2 yards.

176—SILVER AND GOLD BROCADE COVER. FRENCH OF THE LOUIS XV PERIOD

Two graceful, broad, entwining waving ribbons, simulating lace and sustaining rosebuds at intervals, enclose small festooned detached landscapes in which a cottage appears; woven in natural colored silks and silver and gold threads on a variable pinkish burnt-orange ground, broché with basket-work enclosing many minute blossoms. Trimmed with patterned gold galloon and lined with pale champagne-colored silk.

2 2/3 yards by 35 inches.

177—SALMON-PINK AND SILVER BROCADE TABLE COVER. VENE-
TIAN OF THE RENAISSANCE PERIOD

Composed of two finely matched breadths with the unusual borders inwoven in this unique specimen; the field sustains recurring joined floral scrolled arabesques, birds and various blossom motives; finished with end borders of large, scrolled lotus blossoms and palmate figures with interior border of fruit and flowers, and an outer border of drapery, scrolls and blossoms. Woven in ivory shot with silver, on a ground of varying salmon-pink silk. Trimmed with silk fringe and lined with green silk.

2 2/3 yards by 1 yard 5 inches.

178—RARE PRINTED YELLOW SILK COVERLET. PERSIAN OF THE SEVENTEENTH CENTURY

The golden-yellow field *semé* with blossoms and finished with two borders of hyacinths and poppies, defined by intermediate narrow floral scroll guards. Hand printed in dull red and green with portions in reserve.

Length, 3 yards; width, 2 2/3 yards.

179—GOLD-EMBROIDERED DRAP D'OR BROCADE TABLE COVER.
VENETIAN OF THE RENAISSANCE PERIOD

Woven with recurring conventional bouquets of flowers, within ovoidal rose wreaths, in golden threads on a finely damasked ground, embroidered with a wave lattice in gold threads. Corners rounded.

2 yards 30 inches by 2 yards.

180—UNIQUE TAPESTRY BROCADE PORTIÈRE. SPANISH OF THE
SIXTEENTH CENTURY

Woven with an interesting and intricate recurring pattern; displaying an elaborate fountain, with two unicorns drinking therefrom, two peacocks perched on its dome and surmounted by a double-headed displayed eagle; near the foot of the fountain are two recumbent stags and fawns. The whole flanked by trees which are occupied by birds, and sheltering diminutive squirrels under them. Finished with a line and dentated border. Executed in deep green on soft dull yellow. (Repaired.)

Length, 2 2/3 yards; width, 1 yard 20 inches.

181—TWO RARE PRINTED LINEN PORTIÈRES. INDIAN OF THE
SEVENTEENTH CENTURY

(A) "Tree of Life," with sparse foliage and blossoms, two boars at its foot, spreads over the entire field and shelters two monkeys and birds; yellow vermiculated floral scroll border. Hand printed in deep rose-pink, dull yellows, blues, browns, greens, dark purple and black on an ivory ground.

Length, 2 2/3 yards; width, 2 yards.

(B) A pale blue field displays a trellis formed of recurring, posturing dancing girls, in red, alternating with pateras occupied by four reserved busts of Goddesses among lotus scrolls. Border of crimson with reserved arabesques, scrolls and further busts. Hand printed.

Length, 2½ yards; width, 1½ yards.

182—LARGE EMERALD-GREEN VELVET TABLE COVER. GENOESE
OF THE EIGHTEENTH CENTURY

Composed of three and a third breadths of lustrous, shimmering emerald velvet lightening to a grassy-green tone. Trimmed with carnation and leaf-scroll patterned gold galloon and lined with ivory silk.

2 yards 16 inches by 2 yards.

183—LARGE PETIT-POINT COVERLET. ITALIAN OF THE SEVEN-
TEENTH CENTURY

The field of pale blue executed in a small-diapered pattern, surrounded by an irregular scrolled strap and leaf arabesque border of golden-yellow silks developing floral motives on the deep lavender corners and on the similar colored grounds of the sides. Trimmed with pale blue tasseled fringe.

Length, 2 2/3 yards; width, 2 2/3 yards.

184—LARGE EMBROIDERED TABLE COVER. ITALIAN OF THE SIX-
TEENTH CENTURY

Panel center of "point Hongroise," exhibiting a continuous pattern of chevrons in many alternating tones of greens, blues, yellows, rose and lavender silks; deep border of floral scrolls executed in rich harmonious silks on a rich old-gold silk ground. (Border imperfect.) Trimmed with green silk edging and lined with crimson silk.

2 yards 14 inches square.

185—LARGE EMBROIDERED IVORY-SILK PALACE PORTIÈRE. PHILIP-
PINE OF THE EIGHTEENTH CENTURY

Ju-i bordered circular medallion, occupied by scrolled blossoms and two Feng-huangs, and corners similar to medallion are displayed on a field redolent with interlacing floral scrolls in which are butterflies, gay-plumaged birds and fine blossoms of lotus, peonies and asters; finished with a magnificent scroll border in which appear blossoms and birds similar to field. Executed in brilliant harmonious silks on a silvery ivory-silk ground. Trimmed with silk fringe and lined with crimson silk. (Imperfect.)

Length, 3 yards 8 inches; width, 2 yards 32 inches.

186—ROSE-CRIMSON CUT-VELVET TABLE COVER. ITALIAN IN THE
RENAISSANCE STYLE

Woven with delightful recurring bouquets of flowers, within varying garlanded and scrolled medallions of acanthus leaves, in rich cut and uncut lustrous velvet on a silk ground; old velvet woven subsequent to the period.

2 yards 32 inches by 1 yard 30 inches.

187—BLUE AND WHITE SILK DAMASK PANEL. ITALIAN OF THE
LOUIS XV PERIOD

Composed of seven breadths. Woven with recurring bouquets of fruit and flowers within graceful garlanded and paneled floral scroll motives; the pattern in silvery-white on a lustrous, jaspé Copenhagen-blue.

Height, 3 feet; length, 12 feet 4 inches.

188—RICH CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE
RENAISSANCE PERIOD

Composed of two breadths which are entirely occupied by one repeat of a magnificent pattern, woven with two large, infloretted acanthus leaves supporting intricate floral motives over which appear two large leaf and scroll sprays, and a further large floral motive upon which rest an open book and a flaming heart flanked by a processional cross and pastoral staff, and surmounted by a Bishop's mitre.

Length, 3 yards 2 inches; width, 2 yards.

189—STRAW-YELLOW SILK DAMASK PORTIÈRE. SPANISH OF THE
LOUIS XIV PERIOD

Composed of four breadths. Woven with large recurring bouquets of flowers formally set among trailing floral vines, on a deep, lustrous ground.

Length, 2 yards 20 inches; width, 2 yards 12 inches.

190—LARGE YELLOW SILK DAMASK COVERLET. SPANISH OF THE
LOUIS XIV PERIOD

Composed of five breadths. Woven with a broadly drawn recurring pattern exhibiting a lily-like bouquet alternating with two varied floral trellises. Trimmed with a rich tasseled silk fringe.

2 yards 34 inches square.

191—YELLOW SILK DAMASK PORTIÈRE. SPANISH OF THE LOUIS
XIV PERIOD

Composed of three well-matched breadths. Woven with large, alternating and recurring floral motives, one displaying fruit in a wreath of acanthus leaves with floral center, the other a scrolled bouquet with tulip and other motives.

Length, 2½ yards; width, 2 yards.

192—BRILLIANT CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF
THE RENAISSANCE PERIOD

Composed of four well-matched breadths. Woven with a large, beautifully drawn recurring pattern in which the principal motives are two infloretted acanthus leaves of graceful, vase-like contour, which support a conventionalized large blossom much infloretted.

Length, 2 yards 10 inches; width, 2 yards 4 inches.

193—ROSE-CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE
RENAISSANCE PERIOD

Composed of three breadths. Woven with irregular medallions formed of beautiful, scrolling acanthus leaves in which occur fine floral motives.

Length, 2 yards 30 inches; width, 2 yards.

194—VERDURE AND ANIMAL TAPESTRY. FLEMISH OF THE SEVEN-
TEENTH CENTURY

Two gnarled flowering trees rise at left and right and seem to frame the landscape, which discloses in the rough foreground an alert spotted hunting dog, and beyond a many-turreted rambling castle showing its portcullis up and a surrounding moat. In the distance are snowclad mountains sparsely wooded toward the foothills. The coloring is of greens, yellows, browns, blues and ivories with a modicum of red here and there.

Height, 7 feet; width, 4 feet 8 inches.

195—PAINTED ARRAS TAPESTRY. ITALIAN OF THE SEVENTEENTH CENTURY

"The Child Christ at the Temple." On the steps of the portico of the temple the young Christ is discoursing with the high-priest, who is attended by two acolytes bearing lighted candles in large stands; three other personages are pressing forward to hear the discussion. Painted in brilliant reds, dark blue, yellow, lavender, green, tans and light blue. Narrow border of egg and dart molding. (Imperfect and one border missing.)

Height, 9 feet 6 inches; width, 6 feet 4 inches.

196—PAINTED ARRAS TAPESTRY. ITALIAN OF THE SEVENTEENTH CENTURY

"The Adoration of the Magi." The Holy Virgin is seated on the right before a broken column and is holding the Child Jesus on her lap; she is clad in robes of red under a large blue mantle; behind her is St. Joseph, his floral staff in his hand, standing before a lean-to sheltered by a large fig tree. The three wise Kings of the East and an attendant are grouped in various attitudes paying homage and offering cups holding pieces of gold to the Sacred Child. In the distance on the left are Roman soldiers and over-head Cherubim hover among the clouds. The border is in the form of a gilded frame with egg and dart molding interrupted with various cartouche motives (imperfect).

Height, 9 feet 6 inches; width, 9 feet 4 inches.

197—FLORAL GROTESQUE GOBELINS TAPESTRY. FRENCH OF THE RENAISSANCE PERIOD

A lyre-shaped motive, flanked by two eagles, supports a guilloche band, on which is an ornate two-handled vase of delightful ivory and blue occupied by two long stems of pale ivory and lavender peonies; crown festooned with flowers, fruit and ribbons. Pastel coloring on a soft coral ground. Finished with a gray husk and blossom border on dull yellow ground. Seamed.

Height, 9 feet 2 inches; width, 3 feet 3 inches.

198—FIVE BROCADE PORTIÈRES. ENGLISH OF THE GEORGIAN PERIOD

Composed of two matched breadths and woven with a heavy, gnarled stem, which supports, at intervals, bunches of roses, carnations and plum blossom in natural colors on a brilliant emerald ground.

Length, 4 yards; width, 1 yard 8 inches.

199—THREE ROSE-CRIMSON AND GOLD BROCATELLE PORTIÈRES. ITALIAN OF THE LOUIS XIV PERIOD

Composed of three fairly matched breadths. Woven with charming heart-shaped bouquets of varied flowers within an ogival motive formed of interesting floral vines and cusped flowers; in soft, rich rose crimson on a pale golden-yellow ground.

Length, 3 yards 20 inches; width, 2 yards.

200—TWO RARE VELVET COLUMN PANELS. FLORENTINE OF THE SIXTEENTH CENTURY

Woven in one width, with a curious long loose pile; displaying three large volute scrolls, bearing tulips, roses and other flowers, between two stripes. The coloring is of brilliant orange, blue, green and ivory on a crimson ground.

Height, 16 feet; width, 5 feet.

SECOND AFTERNOON'S SALE

TUESDAY, APRIL 8, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

201—SMALL NEEDLEWORK PANEL. FRENCH OF THE EIGHTEENTH CENTURY

A leaf-scroll vase in raised gold is occupied by a loose bouquet of roses, hyacinths, carnations and tulips in delicate toned silks, and stands on a table with a green cover on which several rose petals have fallen. Solid background of tawny-brown silk threads.

202—TWO EMBROIDERED SILVER LACE SQUARES. ITALIAN OF THE LOUIS XV PERIOD

Small chalice-cover enriched in colored silks with cross in center, floral motives in corners and intervening rose sprays. Lined with yellow silk. Smaller square similar.

203—TWO GOLD-EMBROIDERED SHAPED VELVET APPARELS. SPANISH OF THE RENAISSANCE PERIOD

Heavily enriched in gold and silver threads and passages of blue silk, with volute leaf scrolls moving from a central leaf, on brilliant, lustrous crimson velvet.

204—THREE GREEN DAMASK STOLES AND MANIPLE. ITALIAN OF THE RENAISSANCE PERIOD

(A) Stole and maniple. Woven with floral motives and birds on a fine bottle-green ground; invested with three intervalled crosses of yellow silk galloon.

(B) Two pale apple-green damask stoles. Woven with a large floral pattern. The lappets exhibit remains of yellow floriated crosses and are trimmed with green and yellow fringe.

205—THREE ROSE-CRIMSON VELVET MANIPLES. GENOESE OF THE
SIXTEENTH CENTURY

Beautiful close-piled velvet, with a shimmering lustre of rose crimson, deepening to a rich ruby.

206—TWO DRAP D'ARGENT AND APRICOT BROCADE STOLES.
VENETIAN OF THE RENAISSANCE PERIOD

Woven with recurring floral scrolls and detached blossoms in silver on an apricot corded silk shot with gold. Trimmed with galloon edge and at the lappets with lattice fringe. Lined with crimson silk.

207—FOUR GOLD-EMBROIDERED APPLIQUÉS. ITALIAN OF THE
RENAISSANCE PERIOD

Large vases enriched with leaf bands, gadroons, linked medallions and flutes, are skilfully worked, entirely in varied gold threads and modeled to give relief to the ornamentation.

Length, 15 inches; width, 9 inches.

208—SIX BEAUTIFUL EMBROIDERED ESCUTCHEONS. ITALIAN IN
THE RENAISSANCE STYLE

Elaborately modeled, scrolled cartouche, worked in varied gold threads with leafage, supports two elongated heart-shaped shields bearing many intricate heraldic devices worked in silver and gold threads and touches of colored silks, surmounted by a ducal crown similarly worked.

209—TWO EMBROIDERED COATS-OF-ARMS. ITALIAN OF THE
RENAISSANCE PERIOD

Scrolled cartouche in yellow silk appliqué, holding an Imperial shield bearing a castle and rampant lion, vine holding grapes, and a star, in ivory and colors on blue ground, surmounted by green Bishop's hat with its tassels hanging on either side. Mounted on a crimson damask panel.

210—TWO NEEDLEWORK PAINTINGS. SPANISH OF THE SIXTEENTH
CENTURY

Irregular cartouches displaying the "Marriage of the Virgin" and "The Annunciation," skilfully worked in silks and enriched with gold threads.

**211—FOUR EMBROIDERED IVORY SILK WAFER HOLDERS. ITALIAN
OF THE RENAISSANCE PERIOD**

(A) Monogrammed sunburst in yellow silks in the center with beribboned tulip sprays in silks at corners.

(B) With rayed cross in center in gold threads and tulip and peony corners in varicolored silks.

(C) Two with rayed floriated crosses in gold thread occupying the centers within floral arabesques, the flowers in silks and the scrolls and stems in gold threads. (Varied in details.)

**212—EMBROIDERED IVORY SILK STOLE AND MANIPLE. ITALIAN
OF THE RENAISSANCE PERIOD**

Displaying three intervalled floriated crosses in deep golden tones interrupting floral scrolls which enshrine the crosses at the lappets, executed in rich varied colored silks. Trimmed with peach-colored edging and lattice fringe at lappets.

**213—GOLD-EMBROIDERED CRIMSON SILK STOLE AND MANIPLE.
ITALIAN OF THE RENAISSANCE PERIOD**

Three beautiful floriated crosses are displayed with intervening floral scrolls and at the lappets a scroll and flower border; solidly executed in varied stitches of gold threads. Lined with crimson silk.

**214—THREE IVORY BROCADE MANIPLES. SPANISH OF THE LOUIS
XV PERIOD**

Bouquets of flowers enliven the brocade, which is enriched with three intervalled crosses of gold galloon and large modeled rosettes worked in gold threads. The lappets trimmed with gold fringe. Lined with champagne silk.

**215—RARE EMERALD CUT-VELVET MANIPLE AND STOLE. GENO-
ESE OF THE SIXTEENTH CENTURY**

Woven with recurring scrolled leaves in cut velvet placed diagonally and reversing with smaller scrolls in silk, on a ground of uncut velvet. Charming and unusual in its delicate effect.

216—TWO EMBROIDERED SILK STOLES. ITALIAN OF THE RENAISSANCE PERIOD

(A) Displaying three intervalled rayed and floriated crosses enshrined at the lappets in floral arabesques with continuing scrolls of gold threads, in which rare blossoms and fruit motives appear, in naturalistic colored silks on ivory silk.

(B) Point Hongroise and petit point with large floral motives in brilliant colored silks on ivory ground.

217—UNIQUE EMBROIDERED AND JEWELLED CEINTURE. ITALIAN OF THE LOUIS XV PERIOD

The band woven with a trailing vine of blue flowers on a drap d'argent ground, and chevron-patterned bands terminating in beautiful medallions modeled in gold threads, spangled, and tasseled with coral and jewel-like drops.

218—EMBROIDERED PURPLE VELVET MISSAL. ITALIAN OF THE RENAISSANCE PERIOD

Rare purple velvet enriched on both sides with raised silver embroidery; in the center, a floriated cross surrounded by floral motives; the manuscript of Orations and Recitations bears a marginal note referring to "Napoleon Emperor."

219—GOLD-EMBROIDERED CRIMSON SILK WAFER HOLDER. ITALIAN OF THE RENAISSANCE PERIOD

Center occupied by a rare floriated cross with entwined branches of pomegranates at the corners; border of beautiful leaf-scrolls and fleurs-de-lis, most interestingly worked in raised gold and silver with small passages of pale blue and yellow silks.

220—GOLD NEEDLEWORK PICTURE. ITALIAN OF THE SIXTEENTH CENTURY

"Flight into Egypt." Joseph leads the ass on which the Holy Virgin, carrying Our Lord, is riding; Saints Joachim and Anne are in the background; embroidered in solid threads of gold skilfully touched with colored silk to define the features and robes. Raised border of irregular patterns.

221—SMALL TAPESTRY BORDER. AUBUSSON OF THE SEVENTEENTH CENTURY

Displaying recurring floral scrolls terminating in demidolphins at the ends; in rich dull coloring on tawny ground.

Length, 5 feet; depth, 10 inches.

222—BRILLIANT CRIMSON VELVET CUSHION COVER. GENOESE OF THE SEVENTEENTH CENTURY

Lustrous ruby velvet varying to deeper tones of crimson. Trimmed with patterned gold galloon.

20 by 24 inches.

223—IVORY SILK BROCADE COVER. FRENCH OF THE LOUIS XV PERIOD

Woven with a central two-lobed medallion exhibiting sprays of rare flowers, pendants and lyre-shaped floral scrolls in full, rich, harmonious silks on a daintily damasked ivory corded silk ground. Trimmed with narrow silver galloon and lined with blue silk.

36 by 21 inches.

224—BLUE BROCADE COVER. VENETIAN OF THE RENAISSANCE PERIOD

Woven with recurring detached motives of bouquets of flowers and fruit, succeeded by châteaux in landscapes, in dull rich silks on a bleu-de-ciel ground. Trimmed with silver lace and lined with crimson silk.

24 by 21 inches.

225—EMBROIDERED IVORY SILK CHALICE-COVER. ITALIAN OF THE LOUIS XV PERIOD

A circular floral bordered medallion encloses the sacred monogram "I H S" and is rayed with a sunburst. At the corners are scrolled tulip and lily motives from which spring intervening floral scrolls. Solidly worked in brilliant colored silks with a rare golden hue prevailing. Trimmed with gold lace and lined with dull old red silk.

27 inches square.

226—PURPLE AND GOLD CUT-VELVET PANEL. GENOESE OF THE SEVENTEENTH CENTURY

Woven with a large floral motive canopied by two infloretted acanthus leaves, in cut and uncut purple velvet on a yellow drap d'or ground. Trimmed with patterned gold galloon.

24 inches square.

227—PETIT-POINT ECCLESIASTICAL PANEL. FRENCH OF THE SEVENTEENTH CENTURY

Displaying Our Lord standing on the knee of St. Joseph of Arimathea and crowning the Saint with a rose wreath; executed in brilliant crimson, yellow, green, lavender, pink and ivory silks on a pale, soft blue ground; enclosed within leaf and scroll corners of larger point.

30 by 20 inches.

228—EMBROIDERED IVORY DAMASK COVER. ITALIAN OF THE LOUIS XV PERIOD

Composed of two narrow breadths displaying a series of quaint, detached motives worked solidly in rich naturalistically colored silks; two clusters of grapes are succeeded by a village and church, above is a bouquet of anemones tied with ribbons and a château in landscape canopied by a rose spray, on a deep ivory damask enriched with curious recurring pineapple motives within diapers. Lined with crimson silk.

29 by 24 inches.

229—GOLD-EMBROIDERED CRIMSON VELVET COVER. ALBANIAN OF THE EIGHTEENTH CENTURY

Central four-lobed medallion occupied by floral motives and scrolls solidly worked in gold and silver threads, on a field *semé* with small sprays of flowers; finished with irregular border of interlacing floral scrolls edged with a rope-like banding. Lined with watered silk.

20 by 19 inches.

230—DRAP D'OR AND BLACK SILK PANEL. CAUCASIAN OF THE
LOUIS XVI PERIOD

Woven with a variety of stitches in gold threads with passages of green silk, displaying a large floral bouquet holding fruit and acorn motives placed within a lyre-shape scrolling of graceful acanthus leaves and cornucopiæ of flowers, on a lustrous black ground. A specimen panel finished with selvedge on four sides.

32 by 22 inches.

231—SILK-EMBROIDERED COVER. ITALIAN OF THE LOUIS XV
PERIOD

An oblong panel of small sprays of flowers in the center with a sinuous floral scroll border with large leaf and tulip motives distinguishing the corners and sides; executed in "point Hongroise" with brilliant colored silks on a solid ivory ground. Trimmed with yellow fringe and lined with old gold silk.

22 by 21 inches.

232—CRIMSON CUT-VELVET COVER. GENOESE OF THE LOUIS XIII
PERIOD

Displaying pomegranate and flower motives supported and canopied by large, floretted, scrolled acanthus leaves in cut and uncut velvet of lustrous crimson on a pinkish-ivory silk ground; trimmed and paneled with three transverse bands of narrow galloon. Lined with champagne colored silk.

Height, 28 inches; width, 23 inches.

233—EMBROIDERED CRIMSON VELVET COVER. PERSIAN OF THE
SEVENTEENTH CENTURY

The center occupied by a stellate blossom of solid threads of silver and gold within a floral arabesque; tulip corners enriched with passages of blue, red and green silk, and matching narrow floral scroll borders; on a crimson velvet ground. Lined with silk and trimmed with gold gimp.

Height, 27 inches; width, 25 inches.

234—RARE NEEDLEWORK PICTURE. ENGLISH OF THE SIXTEENTH CENTURY

Representing two episodes in the history of Queen Esther; in the columned temple on the right is a group of many figures, in which the famous Queen is being presented to Ahasuerus; on the left are the King and Queen banqueting, with various attendants waiting upon them. Solid embroidery in fine stitches, in soft, dull-colored silks. Lined with old-red silk.

Height, 23 inches; width, 31 inches.

235—CIRCULAR EMBROIDERED CRIMSON DAMASK COVER. SPANISH OF THE RENAISSANCE PERIOD

Appliqués, variously enriched with blue, yellow and green silks and corded and touched with gold threads, on a diapered crimson damask. In the center are two angels supporting a large chalice-cup; finished with an arabesque and fruit border of great distinction. Lined with crimson silk.

Diameter, 27 inches.

236—SMALL GOBELINS TAPESTRY PANEL. FRENCH OF THE SEVENTEENTH CENTURY

Occupied by a bust length of Our Lord, Jesus Christ, nude, save for a crimson drapery over the left shoulder, carrying a staff in His right hand and crowned with thorns; in soft colors on a gray-brown background. Lined with ivory silk.

Height, 30 inches; width, 23 inches.

237—EMBROIDERED CRIMSON CUT-VELVET VANDYKE POINT. PORTUGUESE OF THE RENAISSANCE PERIOD

Appliqués of drap d'or and drap d'argent display a floral motive sustained by scrolled arabesques on lustrous cut and uncut floral velvet ground. Trimmed with gold galloon and very deep gold thread fringe.

Height, 34 inches; width, 23 inches.

238—TWO SILK-EMBROIDERED IVORY LINEN COVERS. MITYLENIAN
OF THE SIXTEENTH CENTURY

(A) Enriched with central vase of gay flowers sustaining many birds, flanked by two larger and similar vases of flowers; scroll band of carnations at foot.

(B) Enriched with series of alternating vases of flowers in which occur many birds, solidly executed in brilliant silks on an ivory linen; border of scrolled carnation motives at foot.

Length, 21 inches; width, 24 inches.

239—RARE REFERENCE NEEDLEWORK SAMPLER. SPANISH OF THE
EIGHTEENTH CENTURY

Small oblong central panel occupied by a displayed double eagle, flanked by two elephants, floriated crosses and birds; the many floral diapered borders on each side are all worked with differing patterns so subtly combined that close inspection alone discloses the great variety of details. Executed in many delicate shades of silk on ivory linen ground.

Height, 24 inches; width, 31 inches.

240—TWO LARGE GOLD-EMBROIDERED ECCLESIASTICAL ESCUTCH-
EONS. ITALIAN OF THE RENAISSANCE PERIOD

Scrolled cartouche crested with a ducal crown, with the shield displaying a plain diapered ground; all solidly wrought in varied raised stitches of gold threads with small passages in crimson and green silk.

Height, 36 inches; width, 23 inches.

241—EMBROIDERED RUBY VELVET VALANCE. SPANISH OF THE
RENAISSANCE PERIOD

The lustrous deep ruby velvet is occupied by reversing volute scrolls solidly worked in silver threads tied with a blue ribbon and bearing broad leaves, fruit and cornucopiæ of fruit; the fruit worked in yellow and green silks. Trimmed with finely patterned gold galloon on four sides; at foot with cut gold thread fringe. Lined with crimson silk.

Length, 46 inches; depth, 12 inches.

242—TWO EMBROIDERED CRIMSON VELVET VALANCES. PORTUGUESE OF THE RENAISSANCE PERIOD

Lustrous, shimmering velvet occupied by appliqués of festooned floral scrolls in drap d'or and drap d'argent. Trimmed at top and wave-scallop foot, with gold galloon and cut thread fringe.

Length, 6 feet 10 inches; depth, 9 inches.

243—TWO EMBROIDERED CRIMSON VELVET VALANCES. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 42 inches; depth, 9 inches.

244—TWO ROSE VELVET VANDYKE VALANCES. FRENCH OF THE LOUIS XVI PERIOD

The scallops of the Vandykes are of different sizes; rose velvet varying to a deeper tone, trimmed and bordered with a scroll-patterned gold galloon and a deep gold fringe.

Length, 5 feet 4 inches; depth, 15 inches.

245—TWO ROSE VELVET VANDYKE VALANCES. FRENCH OF THE LOUIS XVI PERIOD

Similar to the preceding.

Length, 4 feet 3 inches; depth, 15 inches.

246—DAINTY SILK-EMBROIDERED LINEN BORDER. ITALIAN OF THE RENAISSANCE PERIOD

Intricate, interlacing arabesques are interrupted by oblong motives sustaining tree-forms; finished at top and foot with narrow border of delicate carnation and tree motives; executed in lavender, crimson, yellow, pale blue and green on fine ivory linen.

Length, 5 feet 5 inches; depth, 8 inches.

247—SILK-EMBROIDERED LINEN BORDER. JANINIAN OF THE SEVENTEENTH CENTURY

Displaying varied recurring scrolled carnation bouquets in which birds appear at intervals; bordered at foot with a quaint floral scroll band; executed in crimson, dark and light blue and yellow on ivory linen.

Length, 9 feet 10 inches; depth, 8 inches.

248—TWO CRIMSON SILK-EMBROIDERED LINEN PANELS. SPANISH
OF THE RENAISSANCE PERIOD

The pattern is formed of fine ivory linen and displays recurring jardinières of flowers flanked by facing birds and stave-like leaf motives, on a solidly embroidered crimson silk background; worked *à jour*.

Length, 2 feet 4 inches; depth, 6 inches.

249—SILK-EMBROIDERED LINEN VALANCE. JANINIAN OF THE
SEVENTEENTH CENTURY

Recurring vase-like motives of flowers are scrolled and interrupted by stiff carnation blossoms; finished at foot with a paneled floral scroll border; executed in rich crimson and green silks on an ivory linen. Trimmed with crimson and white tasseled silk fringe.

Length, 9 feet 7 inches; depth, 8 inches.

250—SIX SILK-EMBROIDERED LINEN BORDERS. MOORISH OF THE
RENAISSANCE PERIOD

The fine ivory linen forms the pattern of delicate arabesques, bordered by angular vine-leaf scrolls; finished with narrow leaf bands at top and foot. The background is solidly worked with chain stitch in rich crimson silk.

Length, 2 feet 8 inches; height, 10 inches.

251—HERALDIC TAPESTRY CANTONNIER. AUBUSSON OF THE
RENAISSANCE PERIOD

Central scrolled cartouche, projecting below the bands, is crested with a princely crown and the shield displays six trees on a yellow ground; flanked with birds, stems of flowers with bowknots of ribbon and facing scrolled demi-birds between vases of flowers. Rich coloring of red, blues, yellows, ivory and greens on a tawny brown ground.

Height, 11 feet; width, 10 feet.

252—THREE ROSE-CRIMSON VELVET CUSHIONS. GENOESE OF THE
SIXTEENTH CENTURY

Close-pile velvet with lustrous sheen wavering in the light from a rose to a deep, rich crimson. Trimmed with patterned gold galloon.

32 by 21 inches and 20 by 21 inches.

253—NINE CUT-VELVET CUSHION COVERS. GENOESE OF THE
RENAISSANCE PERIOD

Woven with a large floral motive within flower and leaf scrolls in deep cut and uncut ruby velvet on a rose-crimson ground. Bordered with fine old patterned gold galloon.

24 inches square.

254—SEVEN CRIMSON AND GOLD EMBROIDERED CUSHION COVERS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of rose crimson damask, couched with a gold cord on a drap d'or ground; displaying an elongated arabesque in which bunches of grapes and floral scrolls appear.

Height, 27 inches; width, 21 inches.

255—EIGHT EMBROIDERED CHAIR CUSHIONS. ITALIAN OF THE
SEVENTEENTH CENTURY

Both seats and backs of similar landscapes worked in solid needlework with varied silk threads and touches of silver and gold. The varied landscape displays a stream passing under a double-arched bridge to a pool in the foreground, occupied by a pair of ducks; in the middle distance is a woodman hewing wood; a city and a hill crowned with a castle, mountains and trees in the distance. Overhead the golden sun bursts through the gray clouds into a blue sky.

Length, 22 inches; depth, 22 inches.

256—SIX CUT-VELVET CUSHION COVERS. GENOESE OF THE LOUIS
XIII PERIOD

Woven with large, distinguished floral motives within scrolled sprays of conventionalized fruit and flowers, in lustrous cut and uncut crimson velvet on a rose-crimson silken ground. Trimmed with a patterned gold galloon. Lined with crimson silk.

21 by 24 inches.

257—SIX EMBROIDERED COLUMN PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Detached appliqué floral motives, executed alternately in apricot velvet and crimson damask, are couched with gold thread, on a tawny ivory ground. Trimmed with wide patterned gold galloon. Lined with crimson damask of the period.

Height, 6 feet 6 inches; width, 1 foot 10 inches.

258—SIX ROSE-CRIMSON CUT-VELVET CUSHION COVERS. ITALIAN OF THE LOUIS XIV PERIOD

Woven with large beautiful floral motives within scrolls in cut and uncut velvet on silk grounds of a lighter tone; backs of rare crimson brocatelle. Trimmed with patterned gold galloon.

Length, 33 inches; width, 29 inches.

259—FOUR CISELÉ GREEN VELVET AND DRAP D'OR TABLE COVERS. FRENCH OF THE LOUIS XVI PERIOD

In the center are vines bearing large leaves and clusters of grapes in the form of an oval medallion, on a field of small, trailing floral sprays, woven in an illusive emerald-green velvet on a golden ground. The dainty acanthus scroll border, of a Salambier motive, is of gold on green velvet ground. Lined with crimson silk.

Length, 4 feet 3 inches; width, 2 feet 2 inches.

260—TWO CURIOUS SILK VELVET FRAGMENTS OF CARPETS. ITALIAN OF THE LOUIS XIII PERIOD

Woven with recurring arched rectangular arabesques enclosing carnation motives in crimson, ivory and pale yellow, blue and green, the crimson alternately forming the ground and portion of the enrichment. Lined with crimson silk.

Length, 4 feet 3 inches; width, 2 feet 2 inches.

261—TWO EMBROIDERED YELLOW SILK TABLE COVERS. VENETIAN OF THE SEVENTEENTH CENTURY

Rich appliqués of fine ivory linen couched and veined with silk cords and minor basket stitches simulating fine old lace; displaying a vase of flowers supported by graceful volute and interlacing scrolls which evolve intricate blossoms. Lined with blue silk.

Length, 3 feet 3 inches; width, 1 foot 10 inches.

262—GOLD-EMBROIDERED CLARET VELVET PANEL. HISPANO-MO-
RESQUE OF THE SEVENTEENTH CENTURY

An ovoidal central medallion developing pomegranates, palm-leaves and blossoms, on a field occupied by floral corners; sinuous border of pomegranate and blossoms and at either end an extra border formed of a series of vases of flowers within pointed arches; all solidly executed in raised gold embroidery with a few touches of accentuating silver. Lined with green moiré silk.

4 feet by 2 feet.

263—GOLD-EMBROIDERED BANNER. ITALIAN OF THE SEVEN-
TEENTH CENTURY

Massive raised work in gold and silver threads of great variety of stitches and appliqué to a crimson floral damask ground. Displaying a large silver banded orb supported by scrolled acanthus leaves from which rise, to left and right, sprays of laurel leaves and roses; the orb is surmounted by a crescent and a spray of lilies.

Height, 3 feet 7 inches; width, 2 feet.

264—BEAUTIFUL EMBROIDERED BLUE CUT-VELVET COAT.
FRENCH OF THE LOUIS XVI PERIOD

Profusely embroidered at cuffs, collar, pockets, fronts and tails with a defining band of ivory pearls from which spring varied sprays of tulips, roses, carnations and a multitude of other choice flowers in delicate and skilful needlework of harmonious silks; the shifting sapphire velvet, cut with minute diapers, reveals the under-bloom of the yellow silk ground.

265—EMBROIDERED STRAW-YELLOW SILK LAMBREQUIN. SPANISH
OF THE LOUIS XIII PERIOD

From a gold and silver panel evolves a curious, recurring, angular silver valance and ribbons which alternately support large rich bouquets of fruit and flowers and smaller floral bouquets, executed in brilliant-hued silk in a harmonious and unique color scheme of great beauty. Upper band and foot enriched with chevrons of open gold lace. Lined with pale blue silk.

6 feet 7 inches by 1 foot 10 inches.

266—TWO RARE VELVET AND BROCADE PANELS. FRENCH OF THE
LOUIS XV PERIOD

Recurring, delicate, pleated ribbon bands simulating lace, of the most delicate pink, woven in cut and uncut velvet, regulate the pattern and alternate with small bouquets of lavender and yellow roses which interrupt a small trailing vine in gold threads; on a heavy, lustrous ivory silk ground. Lined with ivory gray silk.

Height, 5 feet 8 inches; width, 1 foot 7 inches.

267—DRAP D'OR AND CRIMSON BROCADE PANEL. PORTUGUESE OF
THE LOUIS XIV PERIOD

Composed of one width. Woven with recurring graceful floral bouquets within scrolled and paneled cartouches which support vines bearing clusters of grapes, in varied stitches of drap d'or on a figured crimson damask ground.

Height, 6 feet 7 inches; width, 1 foot 9 inches.

268—RARE BLUE SILK DAMASK PANEL. ITALIAN OF THE RENAISSANCE PERIOD

Woven with a bold, highly conventionalized, recurring pattern, displaying alternately an imbricated vase and stellate floral medallion, both within archaic imbricated scrolls which are entwined with trailing vines; the figures of deep blue on a light Copenhagen-blue ground.

Height, 9 feet 8 inches; width, 1 foot 10 inches.

269—DRAP D'ARGENT AND CRIMSON SILK TABLE CENTER. HISPANO-MORESQUE OF THE SEVENTEENTH CENTURY

Woven with stripes; at the center and ends with varying series of ovoidal foliated medallions in black, red, blue, green and crimson, on a pinkish drap d'argent ground, with the intervening panels of recurring circular, floriated double-crossed and smaller stellate medallions, in yellow silk on a rich crimson ground.

Length, 8 feet; depth, 2 feet 2 inches.

270—DRAP D'OR AND DRAP D'ARGENT EMBROIDERED CLARET VELVET VALANCE. PORTUGUESE OF THE RENAISSANCE PERIOD

Three Vandyke points, each displaying appliqués of drap d'argent floral motives enclosed in drap d'or scrolled medallions. Trimmed with patera-patterned silver galloon and on the points with gold thread fringe.

Length, 5 feet 7 inches; depth, 2 feet.

271—GOLD-EMBROIDERED CRIMSON VELVET PANEL. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqué of drap d'or couched with a gold thread on a beautiful, shimmering velvet, displaying at the foot a broad acanthus leaf bearing two pineapple motives, and an intricate, open lotus blossom canopied and supported by scrolled acanthus leaves. Trimmed on two ends with gold fringe.

Height, 9 feet; width, 1 foot 9 inches.

272—DRAP D'OR CRIMSON BROCADE TABLE CENTER. PORTUGUESE OF THE RENAISSANCE PERIOD

Woven with recurring scrolled floral bouquets with open leaf scroll pendants and drap d'or, embroidered with outline of gold cord and on the crimson damassé background with a golden lattice.

Length, 9 feet 4 inches; width, 1 foot 7 inches.

273—TWO ROSE-CRIMSON AND GOLD-EMBROIDERED PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Enriched with appliqués of drap d'or on crinkled jaspé velvet of sparkling, lustrous sheen, displaying elongated lozenges formed of trailing vines which enclose bouquets of flowers. Trimmed on two ends with gold thread fringe.

Height, 7 feet 8 inches; width, 1 foot 8 inches.

274—UNIQUE BRONZE-COLORED VELVET PANEL. GENOESE OF THE SIXTEENTH CENTURY

Jaspé velvet of close, heavy pile pulsating with the light from a down-like pale russet to a fine, rich bronze color. Trimmed with patterned gold galloon.

Height, 8 feet 6 inches; width, 1 foot 11 inches.

275—TWO EMBOSSED BOTTLE-GREEN VELVET TABLE COVERS.
GENOESE OF THE RENAISSANCE PERIOD

Composed of two and one-quarter breadths, impressed with recurring strapped and chevroned ogivals enclosing crowns, on a fluctuating forest and bottle-green velvet. Trimmed with a wide distinguished patterned gold galloon.

41 inches by 39 inches.

276—DRAP D'OR AND ROSE BROCADE TABLE COVER. VENETIAN
OF THE LOUIS XV PERIOD

Heavily woven with a diagonal trellis of minute blossoms in gold threads and dull old rose with the small diamonds occupied by two golden blossoms on a darker rose. Paneled and embellished at two corners with rosettes of wide gold lace and trimmed with narrower lace.

3 feet square.

277—OLD BLUE DAMASK TABLE COVER. FRENCH OF THE RENAISSANCE PERIOD

Woven with detached diamond figures composed of reversing scrolls and leaves, placed diagonally giving an effect of basket-work. Bordered and trimmed with dull tan and gold galloon. Lined with crimson silk.

4 feet by 3 feet 4 inches.

278—DRAP D'ARGENT AND DRAP D'OR BROCADE TABLE COVER.
VENETIAN OF THE LOUIS XV PERIOD

Recurring detached golden cornucopiæ hold blossoms and alternate and reverse with similarly shaped acanthus-leaf scrolls; the blossoms of roses, tulips and hyacinths in natural, brilliant silks, are varied in their coloring as they succeed one another on the drap d'argent ivory ground. Trimmed with gold galloon and lined with watered apricot silk.

3 feet 4 inches by 3 feet 6 inches.

279—DRAP D'ARGENT AND DRAP D'OR BROCADE TABLE COVER.
VENETIAN OF THE RENAISSANCE PERIOD

Displaying a recurring pattern of great distinction showing ogival forms in which are leaf-scrolls and tulips; above are pomegranate and rose scrolls which enclose highly conventionalized carnation motives; woven in pale salmon and green silks with gold threads on an old ivory-silver ground. Trimmed with chevroned gold galloon and lined with old blue silk.

3 feet 2 inches by 3 feet 4 inches.

280—EMBROIDERED IVORY DAMASK PANEL. FRENCH OF THE
RÉGENCE PERIOD

From a central floral motive, two beautiful, broad, leaf-scrolled canopies are evolved and are surmounted by and bear bouquets of gay blossoms; at the foot a continuous scroll of similar nature emits, on either side, bouquets of pomegranate motives. The scrolls are solidly worked in ivory and hold outlined flowers in colored silks; the floral bouquets in rich harmonious silks on a ground of floral damask. Trimmed with a wide gold silk fringe and lined with green silk.

3 feet 5 inches by 2 feet 9 inches.

281—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE
RENAISSANCE PERIOD

Linen center with filet end panels, displaying large spray of roses. Finished with wheel pattern border and hem-stitched edge.

Length, 3 feet 2 inches; width, 1 foot 11 inches.

282—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Main panel of varied interlacing geometric diamond motives flanked by linen, and at crown with an insertion of conventionalized angular bowknotted ribbon pattern. Trimmed at foot with narrow fringe.

Length, 6 feet; width, 2 feet.

283—FILET LACE LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Paneled and bordered with zigzag bands and trimmed with a wide leaf and scroll patterned Milanese lace. Initialed in black: R. A.

Length, 4 feet 4 inches; width, 2 feet 6 inches.

284—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Displaying recurring angular scrolled lozenges occupied and interrupted by charming lily motives. Finished with linen fringe on three sides.

6 feet 8 inches by 1 foot 4 inches.

285—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a broad band of recurring diamond medallions enclosing swastika devices and bandings of chevrons flanked by heavy ivory linen. Initialed in crimson: A. I. Trimmed with scalloped crochet lace at foot.

Length, 6 feet; width, 1 foot 3 inches.

286—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying recurring lozenges, with banded interlacements on the four sides, occupied by diamond motives. Finished at foot with a chevron-like lattice band, at crown with heavy linen.

Length, 6 feet 8 inches; width, 3 feet.

287—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Composed of four oblong pillow tops, variously enriched with embroidered bands in blue, chevron and diamond medallion bands and lace.

Length, 5 feet 8 inches; width, 2 feet.

288—EMBROIDERED LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of five squares, paneled with an interlacing wave insertion; the various squares displaying in the center a jardinière of flowers flanked by curious birds, a crowned lion and floral motives. At the foot are carnations interrupted by a procession of birds. Executed in brilliant silks on ivory linen. Made in Sierra Nevada Mountains.

Length, 5 feet 6 inches; width, 1 foot 8 inches.

289—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Exhibiting recurring latch-hook, floral diamonds alternating with stellate blossoms; finished at crown and foot with chevroned bands. Trimmed at foot with fringe.

Length, 6 feet 2 inches; width, 1 foot 4 inches.

290—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Central band of leaf and sinuous scrolls is alternately flanked by chevrons. Wave and crochet lace bands and further bands of chevrons, linen and blossoms. Trimmed on three sides with Vandyke linen fringe.

Length, 6 feet; width, 2 feet.

291—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of seven squares of filet lace interrupted with crochet lace insertions with a band of linen at crown. Trimmed on sides with fringe.

Length, 7 feet; width, 2 feet 3 inches.

292—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of nine squares interrupted with bandings and flanked at crown and foot by four various chevron and leaf bands in filet and one of crochet lace. Trimmed on three sides with fringe.

Length, 7 feet 6 inches; width, 1 foot 10 inches.

293—FILET LACE AND LINEN BED-COVERLET. SPANISH OF THE
RENAISSANCE PERIOD

Displaying in the center a broad panel of filet lace flanked by heavy ivory linen and narrower filet lace panels. In the center large recurring floral motives appear and in the sides are blossomed chevron motives.

6 feet square.

294—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of six oblong panels displaying blossomed squares with chevron borders, interrupted by linen and bands of lace. Bordered at crown and foot with latticed medallions. Finished on three sides with fringe.

Length, 6 feet; width, 1 foot 9 inches.

295—FILET LACE AND EMBROIDERED LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Oblong with two insertions of chevrons and blossoms interrupted with heavy linen; an appliqué of blue silk, and crochet lace with a deep lattice fringe drawn from the linen mark the foot.

Length, 6 feet 6 inches; width, 2 feet 7 inches.

296—FILET LACE AND LINEN PANEL. SPANISH OF THE RENAISSANCE PERIOD

Enriched at the foot of the heavy ivory linen with a broad band of filet lace exhibiting Maltese crosses interrupted by large leaf motives: finished with a blossomed border and at foot with crochet lace.

Length, 5 feet 6 inches; width, 1 foot 8 inches.

297—FILET LACE AND DRAWN LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Four linen panels, demarked with small chevroned bands of drawn work on three sides, interrupted with insertions displaying recurring interlacing diamond and blossom motives, and flanked by narrower ones of pomegranate and angular scrolls. Finished on three sides with a tasseled Vandyke crochet lace.

Length, 6 feet; width, 2 feet 3 inches.

298—PILLOW LACE AND LINEN SERVIETTE. ITALIAN OF THE
RENAISSANCE PERIOD

Central panel of heavy linen finished with drawn pearl edging and an insertion of medallioned pillow lace and with two extra rows of lace and a linen band at the ends. Edged with similar scalloped lace.

Length, 4 feet 6 inches; width, 2 feet.

299—FILET AND CROCHET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of four oblong linen panels, each finished with various bandings of diamond and floral motives, the center defined by lattice lace. Trimmed on foot and small returns with floral diamond patterned lace.

Length, 6 feet; width, 2 feet.

300—FILET LACE AND LINEN TABLE CENTER. ITALIAN OF THE
RENAISSANCE PERIOD

Central panel displays an intricate scrolled diamond lattice enclosing blossoms; the flanking panels are of heavy ivory linen.

Length, 6 feet; width, 1 foot 8 inches.

301—TWENTY-FIVE EMBROIDERED VELVET VANDYKE POINTS.
PORTUGUESE OF THE RENAISSANCE PERIOD

Appliqués of drap d'or displaying interesting floral motives and scrolls, on lustrous rose-crimson velvet. Trimmed with gold galloon and deep gold fringe. (Variously joined in pairs and otherwise.)

302—TWENTY-THREE EMBROIDERED CRIMSON DAMASK VANDYKE
POINTS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Displaying scrolled arabesques and floral motives in which hang clusters of grapes. Trimmed with gold galloon and deep gold thread fringe. (Variously joined, in fours and otherwise.)

303—NINE EMBROIDERED VELVET VANDYKE POINTS. PORTUGUESE
OF THE LOUIS XIV PERIOD

Appliqués of drap d'or display bouquets of conventionalized blossoms on a floral patterned crimson cut and uncut velvet. Trimmed with wide gold galloon and deep fringe. (Variously joined, in pairs and otherwise.)

304—TWO LONG CRIMSON VELVET AND GOLD EMBROIDERED
PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of drap d'or couched with a gold thread on a beautiful, shimmering velvet; displaying at the foot a broad acanthus-leaf bearing two pineapple motives and an intricate, open lotus blossom canopied and supported by scrolled acanthus-leaves. Trimmed with deep gold thread fringe at two ends.

Length, 9 feet; width, 1 foot 8 inches.

305—SIX CRIMSON VELVET AND GOLD EMBROIDERED COLUMN
PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 4 feet 5 inches; width, 1 foot 9 inches.

306—SIX GOLD AND SILVER EMBROIDERED COLUMN PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of drap d'or couched with a golden cord on shimmering drap d'argent, enriched with a recurring pattern of reversed, scrolled cornucopiæ motives supporting a floral bouquet and two open acanthus scrolls which form a surround to the bouquet.

Length, 8 feet 6 inches; width, 1 foot 8 inches.

307—SIX GOLD AND SILVER EMBROIDERED COLUMN PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 8 feet 6 inches; width, 1 foot 8 inches.

308—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 10 feet 4 inches; width, 3 feet 6 inches.

309—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 10 feet 4 inches; width, 3 feet 6 inches.

310—SEVEN LARGE CUT-VELVET CURTAINS. ITALIAN IN THE STYLE OF LOUIS XIV

Each composed of two well-matched breadths; occupied by recurring luxuriant bouquets of flowers supported on two floretted scrolled bands which form finely shaped medallions and bear many floral sprays, in cut and uncut velvet of rich, golden amber on a lighter toned silken ground. Comprising in all a total of 57½ yards.

Length, 12 feet 8 inches; width, 3 feet 10 inches.

311—TWO BEAUTIFUL JARDINIÈRE VELVET CURTAINS. GENOESE OF THE RÉGENCE STYLE

Composed of two well-matched breadths, originally wall coverings. Woven in the late eighteenth century, with intricate recurring floral bouquets of handsome flowers, supported by two scrolled acanthus leaves and imbricated scrolled panels bearing flowers, canopied with the same motives, which form a valance in which are developed beautiful floral pendants. A delightful riot of rich colors in cut and uncut velvet on a superb lustrous ground that time has conditioned to an ivory-peach tone.

Length, 6 feet 6 inches; width, 3 feet 11 inches.

312—FOUR BEAUTIFUL JARDINIÈRE VELVET CURTAINS. GENOESE OF THE RÉGENCE STYLE

Similar to the preceding.

Length, 6 feet 6 inches; width, 3 feet 11 inches.

313—FOUR BEAUTIFUL JARDINIÈRE VELVET CURTAINS. GENOESE OF THE RÉGENCE STYLE

Similar to the preceding, but slightly more brilliant and the ground nearer ivory.

Length, 6 feet 6 inches; width, 3 feet 11 inches.

314—FOUR BEAUTIFUL JARDINIÈRE VELVET CURTAINS. GENOESE
OF THE RÉGENCE STYLE

Similar to the preceding, but with the lavender tone rather more developed.

Length, 6 feet 6 inches; width, 3 feet 11 inches.

315—SIX GREEN CUT-VELVET PORTIÈRES. ITALIAN IN THE LOUIS
XIV STYLE

Composed of two well-matched breadths of old velvet woven subsequent to the seventeenth century. Boldly drawn recurring pattern displaying two vase-like leaves supporting pineapple motives, and a large floral bouquet canopied and supported by large leafage in cut and uncut velvet of a springlike grass-green on lustrous silken ground.

Length, 7 feet 6 inches; width, 4 feet.

316—SIX GREEN CUT-VELVET PORTIÈRES. ITALIAN IN THE LOUIS
XIV STYLE

Similar to the preceding.

Length, 7 feet 6 inches; width, 4 feet.

317—SIX LARGE VELVET CURTAINS. GENOESE OF THE SIXTEENTH
CENTURY

Composed of two breadths vertically paneled and bordered with rare old patterned gold galloon of the period. Dense-pile velvet, ranging in the light from a charming, dark, rich peach color to that of the lees of wine.

Length, 10 feet 4 inches; width, 3 feet 10 inches.

318—SIX EMBROIDERED CRIMSON DAMASK CURTAINS. PORTU-
GUESE OF THE SEVENTEENTH CENTURY

Composed of two breadths, finished at top and foot with attached Vandyke points. Appliqués of drap d'or form the background of the pattern, which appears in crimson damask of recurring floral motives within arabesques. The various points are similarly embellished. Trimmed with gold galloon and the points with deep gold thread fringe.

Length, 11 feet 6 inches; width, 3 feet 6 inches.

319—TEN OLD RED BROCATELLE PANELS. ITALIAN OF THE RENAISSANCE PERIOD

Composed of two well-matched breadths, woven with a distinctive large pattern of a rare conventionalized blossom supported by scrolls and a large pendent acanthus leaf within a double ogival leaf motive, in old-red, fluctuating in the light to a rich crimson.

Length, 12 feet 8 inches; width, 4 feet.

320—SET OF FORTY-FIVE ROSE-CRIMSON BROCATELLE COLUMN PANELS. ITALIAN OF THE LOUIS XIV PERIOD

Varied lengths; woven with recurring garlands of fruit and flowers, large floral bouquets, canopied by scrolled acanthus leaves; crowned with a beautiful fringed valance exhibiting distinguished arabesques, in golden-yellow silk on a crimson ground.

Each: Length, 18 feet 8 inches; width, 2 feet.

321—TWO SILK BANNER TASSELS. ITALIAN OF THE RENAISSANCE PERIOD

Chevron pattern tops with ruffs and elaborate tasseled skirt; in ivory, yellow and old red. Connecting cords to same.

322—TWO BANNER TASSELS. SPANISH OF THE RENAISSANCE PERIOD

One yellow silk with silver skirt and lattice over body. Other with pink silk knitted lattice on body and tasseled lattice skirt; in yellow, pink, green, and yellow and ivory.

323—TWO BLUE SILK TASSELS. ITALIAN OF THE SEVENTEENTH CENTURY

Ruffed tops with tasseled skirts; connecting cords for same.

324—TWO GREEN SILK TASSELS. ITALIAN OF THE SEVENTEENTH CENTURY

Ruffed tops with tasseled skirts.

**325—TWO SMALL PURPLE AND GOLD TASSELS. SPANISH OF THE
LOUIS XVI PERIOD**

Ruffed and chevron patterned tops, elaborate skirt with over-drapery of gold spirals on the silk; connecting cords with rosette.

**326—TWO IVORY AND SILVER TASSELS. FRENCH OF THE SEVEN-
TEENTH CENTURY**

Small tops with charming lattice tasseled skirt of deep ivory silk plentifully enriched with silver. Green connecting cord.

**327—TWO CRIMSON SILK TASSELS. ITALIAN OF THE SEVEN-
TEENTH CENTURY**

Knitted tops with ruffs over the tasseled skirts. Connecting cords for same.

**328—FOUR YELLOW AND CRIMSON SILK TASSELS. ITALIAN OF THE
RENAISSANCE PERIOD**

Knitted chevroned bodies, ruffed at foot with tasseled lattice skirt in the two colors.

**329—TWO PURPLE SILK AND GOLD TASSELS. FRENCH OF THE
LOUIS XV PERIOD**

Handsome ruffed tops and gold lattice knitted body; plain skirt of silk and gold threads.

**330—FOUR BLUE AND WHITE SILK TASSELS. ITALIAN OF THE
SEVENTEENTH CENTURY**

Knitted tops, ruffed at crown and over the tasseled skirt. Varying connecting cords to same.

**331—FIFTEEN GREEN SILK TASSELS. ITALIAN OF THE EIGH-
TEENTH CENTURY**

Simple tasseled skirts with connecting chevroned patterned silk galloon bands.

332—TWO CRIMSON AND GOLD TASSELS. ITALIAN OF THE RENAISSANCE PERIOD

Tops ruffed with floss silk; charming lattice tasseled skirt in crimson silk enriched with gold.

333—FOUR YELLOW AND CRIMSON SILK TASSELS

Knitted chevroned bodies, ruffed at foot with tasseled lattice skirt in the two colors. Long connecting cords to same.

334—THREE SILVER AND YELLOW SILK TASSELS. SPANISH OF THE SEVENTEENTH CENTURY

Knitted silver bodies with ruffs; skirts of yellow with over-drapery of silver fringe.

335—TWO PURPLE AND GOLD BANNER TASSELS. ITALIAN OF THE RENAISSANCE PERIOD

Small tops with elaborate tasseled skirt, executed in silk and gold threads. Connecting cords for same.

336—THIRTEEN IVORY AND YELLOW SILK TASSELS. SPANISH OF THE LOUIS XVI PERIOD

Tops knitted in ivory, ruffed with yellow; lattice tasseled skirts of yellow with over-drapery of ivory. Double yellow cords to same.

337—FOUR BLUE AND WHITE TASSELS. FRENCH OF THE LOUIS XVI PERIOD

Knitted tops with tasseled skirt, executed in silks.

338—TWO BEAUTIFUL GOLD AND SILVER TASSELS. SPANISH OF THE SEVENTEENTH CENTURY

Triple tops skilfully latticed; heavy thread silver-gilt skirts.

339—FOUR SILK BANNER TASSELS. ITALIAN OF THE RENAISSANCE PERIOD

Small ruffed tops with elaborated lattice tasseled skirt of pink, yellow and ivory. Connecting cords to same.

340—FOUR CRIMSON AND GOLD TASSELS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar in pattern. Bell-shaped body, with over-drapery of lattice and cords for same. Executed in crimson silk and gold and silver threads.

341—TWO GOLD AND YELLOW SILK TASSELS. SPANISH OF THE RENAISSANCE PERIOD

Bell-shaped bodies, enriched with gold knitted lattice; ruffed at crown and yellow skirt; pinnacle crown. Short cords in ivory, yellow and silver threads.

342—LARGE SILVER AND SILK TASSEL. SPANISH OF THE SEVENTEENTH CENTURY

Bell-shaped body, enriched with silver knitted lattice crowned with ruff and pinnacle in crimson, yellow and silver; deep lattice tasseled yellow skirt with over-draperies of crimson and silver.

343—TWO LARGE SILK BANNER TASSELS. ITALIAN OF THE SEVENTEENTH CENTURY

Woven tops, ruffed at crown and at tasseled skirt; in ivory, pink, blue and yellow. Connecting cords to same.

344—FOUR LARGE PINK AND GOLD TASSELS. ITALIAN OF THE RENAISSANCE PERIOD

Graceful shapes; chevroned tops trimmed with ruffs of pink silk and gold; overskirt of husk-like drops in gold over a lattice silk. Cords for same match.

345—TWO CEREMONIAL BANNER TASSELS. FRENCH OF THE LOUIS XV PERIOD

Deep cylindrical body, enriched with over-drapery of knitted mesh and fringe; long connecting cords for same, executed in pale blue and deep ivory silk.

346—DRAP D'OR AND DRAP D'ARGENT BROCADE TABLE COVER.
FRENCH OF THE LOUIS XVI PERIOD

Oblong, with curved foot, composed of three breadths. Interesting weaving, displaying recurring, reversing, curved stems of asters in gold on irregular foliar forms of salmon-pink; these enclose areas in solid silver on which are displayed groups of growing flowers in pink and old red. Trimmed with chevron-patterned gold galloon. Lined with old red silk.

1 yard 6 inches by 1 yard 16 inches.

347—DEEP PINK BROCADE TABLE COVER. VENETIAN OF THE
LOUIS XIV PERIOD

Composed of two matched breadths; recurring, facing, sinuous, trailing grape-vines form ogivals which display large, finely developed blossoms and sprays and alternately scrolled canopied forms enclosing interesting baskets of flowers; woven with light and dark blue, rose-pink, green, yellow and ivory silks plentifully enriched with gold threads, on a deep dull pink silk ground. Trimmed with ivory edging and lined with pale champagne-colored silk.

2 yards 10 inches by 1 yard 6 inches.

348—IVORY BROCADE PANEL. FRENCH OF THE LOUIS XV
PERIOD

Oblong; composed of four breadths with frieze of the same pattern as field but shown horizontally; two broad ribbons, formed of lace-like imbrications, sustain floral festoons at intervals and enclose rustic stems from which spring bunches of fine flowers; woven in natural colored silks on a wide-ribbed ivory silk ground. Trimmed with silver and ivory galloon and lined with blue silk.

Height, 4 feet 5 inches; width, 6 feet 10 inches.

349—LARGE GREEN STRIPE BROCADE COVERLET. FRENCH OF THE
LOUIS XVI PERIOD

Composed of four breadths; wide figured stripes of silver-green hold two dainty apricot stripes sustaining sprigs of varied flowers and enclose another of ivory on which are formal bouquets of pink roses connected by entwining blue vines.

2 2/3 yards by 2 yards 6 inches.

350—GOLD AND SILVER EMBROIDERED CRIMSON VELVET COVER.
PERSIAN OF THE SEVENTEENTH CENTURY

Simulating a prayer rug, with golden mihrab arches at either end and scrolled spandrils in silver. The field displays a small, blossomed and scrolled medallion supporting, in either arch, reversed birds perched among scrolled stems of highly conventionalized flowers. Executed in silver and gold threads with passages of pink, blue and green silks. Finished with floral arabesque border similarly executed on a black velvet ground. Lined with green silk.

1 yard 32 inches by 1 yard 5 inches.

351—GOLD AND YELLOW EMBROIDERED TEMPLE HANGING. PORTUGUESE OF THE LOUIS XV PERIOD

Most naïve and unusual in design. At the foot is a steepled and arched balustrade, among growing flowers, canopied with scrolls, and a central floral arch in which is suspended a small lamp; at the sides are arabesques bearing fruit and birds supporting upright floral scrolls, and small parcels of ground on which grow plants bearing flowers and pomegranates, mantled with a floral canopy supporting an elaborate hanging lamp. Delightfully executed in solid needlework, the scrolls, balustrade and lamps in gold and silver threads; the flowers and leaves in soft rich multicolored silks, and the ground in golden-yellow silk threads. Trimmed on both ends and small returns with gold fringe. Lined with tan silk.

Length, 2 yards; width, 1 yard 12 inches.

352—GOLD NEEDLEWORK IVORY SILK BANNER. SPANISH OF THE SEVENTEENTH CENTURY

Oblong, with two charming pendants at either end of foot. Displayed in a broad shell and leaf scrolled cartouche, from which spring at intervals sprays of wheat and trailing vines and bunches of grapes, solidly worked in silver and gold threads with passages of colored silks, is a needle painting, "The Assumption of the Virgin." The pendants are marked with sprays of single blossoms. Trimmed with a fringe edging of pale multicolored silks and two tassels between the pendants. Lined with green silk.

Height, 3 feet 8 inches; width, 3 feet.

353—NEEDLEWORK RUBY VELVET BANNER. SPANISH OF THE SIXTEENTH CENTURY

An oval scrolled cartouche appliqué of green, blue and pink silks is enriched with gold threads and displays a needlework painting, "The Flight into Egypt." Background of lustrous shimmering velvet. Trimmed with wide gold lace and two crimson silk tassels at the points. Lined with crimson silk.

Height, 6 feet 7 inches; width, 3 feet 6 inches.

354—NEEDLEWORK IVORY DAMASK BANNER. SPANISH OF THE SEVENTEENTH CENTURY

Displaying a finely scrolled oval medallion, solidly wrought in gold threads, picturing the Madonna and Child within a golden sunburst skilfully worked in varicolored silks, flanked by four similar but smaller medallions, bearing heraldic devices, floriated crosses and elongated stars in black and white reversed. Background of ivory damask woven with varied recurring floral motives. Trimmed with ivory and yellow silk edging and three large tassels at the points and V. Lined with the same ivory damask as front.

Height, 7 feet 4 inches; width, 4 feet 4 inches.

355—APPLE-GREEN BROCATELLE CHASUBLE. VENETIAN OF THE RENAISSANCE PERIOD

The orphreys of floral scrolls in apple-green, ivory and gold, flanked by dainty damask panels of conventionalized sprays and billets in green; paneled and trimmed with a gold thread and silken gimp of the period.

356—DRAP D'OR BROCADE CHASUBLE. VENETIAN OF THE RENAISSANCE PERIOD

Displaying a recurring pattern of floral sprays and bow-knots in silver threads, on a corded apricot silk shot with gold; the orphreys defined by silver and gold patterned galloon of the period.

357—DRAP D'OR BROCADE DALMATIC. VENETIAN RENAISSANCE

Composed of various panels formed by fine silver and gold patterned galloon of the period; brocaded with a recurring pattern of floral sprays and bowknots in silver threads on a corded apricot silk shot with gold.

358—DRAP D'ARGENT BROCADE DALMATIC. FRENCH OF THE
LOUIS XV PERIOD

Unusual paneled, sinuous, floral vertical scrolls, from which spring dainty flowers, define the pattern which is woven in apple-green and crimson silks with gold threads on a pulsating silver ground. Paneled and trimmed with a remarkable patterned gold galloon.

359—RUBY VELVET DALMATIC. SPANISH OF THE RENAISSANCE
PERIOD

Oblong panels at foot, apparels, narrow bandings at neck, and vertical bandings with floriated terminals of brilliant ruby velvet, flanked by rich yellow and ruby damask, woven with floral motives within crowned ogival scrollings: paneled and trimmed with narrow crimson and gold cut-silk fringe.

360—RUBY VELVET DALMATIC. SPANISH OF THE RENAISSANCE
PERIOD

Similar to the preceding.

361—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE
PERIOD

Exhibiting two traverse panels of filet, flanked by bands of linen variously occupied by key patterned floral diamonds which assume irregular forms in the center, and recurring fantastic facing birds interrupted by varied vases of flowers.

1 yard 32 inches by 24 inches.

362—EMBROIDERED LINEN SERVIETTE. ITALIAN OF THE GOTHIC PERIOD

Paneled center, defined by alternately recurring latticed squares worked *à jour* and small linen squares occupied by leaf motives. Finished with stem and billet, and leaf motive borders executed in soft brown linen. Trimmed with narrow brown and ivory crochet lace.

1 $\frac{2}{3}$ yards by 1 yard.

363—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Center panel occupied by recurring latticed vases of carnations; finished with triangular motives and a border showing a procession of fantastic animals.

2 yards by 30 inches.

364—LACE AND LINEN TABLE COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of five panels alternately of linen and bands of various lattice and medallion patterned lace finished on the long sides with lace drawn linen bands. Trimmed with charming deep crochet lace in which paneled vases of flowers occur.

1 $\frac{2}{3}$ yards by 31 inches.

365—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Reversing and recurring leafy angular scrolls support rare lily motives at their intersection, and various flanking archaic birds. Finished at crown and foot with heart and blossom bands. Trimmed on three sides with fringe. (Imperfect.)

2 yards by 30 inches.

366—FILET LACE ECCLESIASTICAL PANEL. SPANISH OF THE RENAISSANCE PERIOD

Composed of four panels vertically placed and variously bordered with angular scrolls and blossoms. The principal panel depicting the Crucifixion, with the two Marys at the foot of the cross and over inscribed I. N. R. I.; that at the crown occupied by a floriated Maltese cross flanked by Archaic lions and personages. Two at the foot occupied by facing pelicans with lilies between.

Height, 5 feet 8 inches; width, 1 foot 8 inches.

367—LACE AND LINEN TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Paneled with charming insertions of medallioned Gothic lace and four corners of same; finished with narrow borders of staves and one half medallion motives. Trimmed with deep scalloped leaf pattern Milanese lace.

2 yards 6 inches by 1 yard 8 inches.

368—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of six latticed linen squares bordered with triple chevroned filet borders; finished with three *fil tiré* bands at crown and foot. Trimmed on three sides with linen fringe.

2 yards 6 inches by 32 inches.

369—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Recurring latticed diamonds fill the field. Trimmed with linen fringe and at top with band of linen.

3 yards by 24 inches.

370—FILET LACE AND LINEN TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Displaying inserted oblong panels, of angular scrolls sustaining lily motives at the ends and connecting bands of sinuous scrolls. Trimmed with scalloped crochet lace.

1 yard 28 inches by 28 inches.

371—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Exhibiting recurring broad Gothic angular scrolls alternately sustaining, at their intersections, distinguished floral motives and large interlocked leaves. Finished at the crown and foot with square medallioned bands.

2 yards by 24 inches.

372—FILET LACE LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Composed of central panel of angular scrolls and lily motives flanked by various zigzag, wave and medallion panels.

Length, 2 yards; width, 1 2/3 yards.

Second Afternoon

373—FILET LACE LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Composed of three unequal vertical central panels flanked by long panels. Displaying varied floral interlacing lozenge medallions differently bordered with processions of animals, dentils and angular stems and leaf motives.

Length, 2 1/3 yards; width, 1 yard 30 inches.

374—FILET LACE LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Composed of three panels of varying recurring patterns displaying sinuous scroll and lily banded diamond medallions and large interlacing lozenges. Trimmed on three sides with fringe.

Length, 2 yards; width, 1½ yards.

375—MEDALLION LACE LATTICE CURTAIN. VENETIAN OF THE GOTHIC PERIOD

Composed of many squares occupied by varied floral oval medallions of charming and distinguished character.

Length, 2 2/3 yards; width, 1 yard 9 inches.

376—LARGE PURPLE DAMASK COPE. ITALIAN OF THE RENAISSANCE PERIOD

The field enriched with jardinières of flowers within interlacing leaf-scrolls intersected with crowns; the color varies in areas to an almost sapphire-blue. Hood and orphrey trimmed with silk fringe.

377—LARGE IVORY BROCADE COPE. SPANISH OF THE SEVENTEENTH CENTURY

Highly conventionalized floral motives are woven within a diagonally placed trellis formed by stave-like leaf motives intersected with florets, in soft yellow and pale pink on an ivory satin field. Hood and orphrey trimmed with crimson and yellow patterned silk galloon. Hood with similar colored cut fringe. Lined with crimson silk.

378—LARGE APPLE-GREEN SILK EMBROIDERED COPE. ITALIAN
OF THE RENAISSANCE PERIOD

Field of rare, heavy plain satin, enriched with fixed hood and orphrey embroidered with large yellow silk appliqué floral motives and scrolls couched with ivory and crimson on lustrous rose-crimson grounds; orphrey trimmed with narrow woven silk galloon; hood with fringe.

379—GOLD-EMBROIDERED BLUE SILK COVER. FRENCH OF THE
LOUIS XV PERIOD

Displaying connecting basket paneled, strap arabesque motives on three sides which develop many floral sprays; the field *semé* with varied scrolled blossoms; solidly executed in many stitches of gold threads on a "bleu-de-ciel" silk ground. Trimmed with gold lace.

2½ yards by 1 yard 6 inches.

380—GOLD EMBROIDERED IVORY SILK PANEL. ITALIAN OF THE
LOUIS XV PERIOD

The central leaf-scroll cartouche encloses a blue oval medallion, displaying vine leaves and a bunch of grapes, and a supporting basket of tempting fruit, carnation sprays and birds; the cartouche evolves volute acanthus scrolls which ramify the field and bear various charming blossoms and birds. Frieze of similar scrolls and flowers solidly worked, the scrolls in gold and silver threads and the birds and flowers in brilliant harmonious silks. Trimmed with gold galloon. Lined with crimson silk.

Height, 7 feet 8 inches; width, 3 feet 6 inches.

381—BLUE AND WHITE SILK DAMASK PANEL. ITALIAN OF THE
LOUIS XV PERIOD

Composed of seven breadths. Woven with recurring, charming lattice paneled scrolls which sustain many flowers; the pattern in silvery-white on a fine jaspé Copenhagen-blue ground.

Height, 3 feet; length, 11 feet 6 inches.

Second Afternoon

382—SMALL GRASS-GREEN SILK DAMASK CURTAIN. ITALIAN OF THE LOUIS XV PERIOD

Composed of two breadths. Woven with recurring series of detached flower sprays alternately displaying tulip and carnation motives. Trimmed on three sides with cut silk fringe.

Length, 1 yard 34 inches; width, 1 yard 8 inches.

383—PALE-GREEN SILK DAMASK PANEL. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of five well-matched breadths. Woven with recurring leaf-vine which alternately encloses, to right and left, an intricate formal blossom. The figures in silver-green on a pale Nile-green, reminiscent of springtime.

Height, 9 feet; width, 3 feet 6 inches.

384—ROSE-CRIMSON SILK DAMASK PORTIÈRE. FRENCH OF THE RENAISSANCE PERIOD

The entire field woven with recurring leaf branches holding two large beautiful flowers highly conventionalized, and small sprigs.

Length, 3 yards; width, 2 2/3 yards.

385—ROSE-CRIMSON SILK DAMASK PORTIÈRE. SPANISH OF THE RENAISSANCE PERIOD

Composed of three well-matched breadths. Each length woven with approximately one repeat of the pattern; two vase-like acanthus-leaves support a rich floral bouquet which is canopied by two large drooping leaves, over which are several pineapples among foliage.

Length, 3 yards 4 inches; width, 1 2/3 yards.

386—TWO GOLDEN YELLOW BROCATELLE CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of three well-matched breadths. Woven with recurring continuous leaf-spray ogivals which emit and enclose at foot floral sprays, and at crown sprays without the ogivals.

Length, 3 1/3 yards; width, 1 2/3 yards.

387—TWO GREEN BROCADE PORTIÈRES. SPANISH OF THE LOUIS XVI PERIOD

Composed of two matched breadths; displaying trailing sinuous vines enriched with a plenitude of large and small blossoms; woven in yellow, ivory and pale pink on a brilliant apple-green silk ground finely striped with yellow.

Length, 3 yards; width, 1 yard 6 inches.

388—LARGE GOLDEN YELLOW MOIRÉ SILK COVERLET. FRENCH OF THE EIGHTEENTH CENTURY

Composed of six matched breadths. Lustrous, heavy corded silk finely watered. Trimmed with an unusual patterned silk galloon.

3 1/3 yards by 2 1/2 yards.

389—TWO PRINTED LINEN PORTIÈRES. INDO-PORTUGUESE; GOAN OF THE SIXTEENTH CENTURY

(A) Occupied in the center by a small floral diamond medallion enhanced with arabesques and blossoms in which "feng-huangs" appear; at the corners scrolled birds; these develop strapwork and mythical lions; background of floral sprays regularly placed; finished with a floral and fruit scroll border. Hand-printed in soft colors on an ivory linen ground. Lined with champagne-colored silk.

(B) The entire field displays growing plants: peonies, carnations, tulips and lilies in blossom, among which wander and are perched, antelopes, panthers, birds of varied plumage, and monkeys, on a red-floretted ivory field. Intricate border of recurring fruiting trees, animals and birds. Hand-printed in brilliant Tyrian red, blue, green, yellow and lavender on ivory linen.

Length, 2 yards 34 inches; width, 1 2/3 yards.

390—GREEN AND YELLOW SILK EMBROIDERED LINEN PORTIÈRE. PORTUGUESE OF THE EIGHTEENTH CENTURY

In the center is a displayed bird, with the entire field occupied by wide trailing green stems and yellow flowers which form irregular medallions. Springlike coloring on deep ivory linen.

Length, 2 1/2 yards; width, 1 2/3 yards.

391—IVORY PETIT-POINT TABLE COVER. ITALIAN OF THE LOUIS XIV PERIOD

The field occupied by distinguished reversed volute scrolls supporting fine blossoms and husks in delicate silks on ivory ground; finished with a wide border marked with central motives evolving acanthus scrolls and rose sprays in deeper tones than the field, on a tawny-brown ground. Trimmed with multicolored fringe.

2½ yards by 1 yard 20 inches.

392—EMBROIDERED IVORY SILK HANGING. PHILIPPINE OF THE SEVENTEENTH CENTURY

In the center is a large many-petalled blossom surrounded by floral sprays within a circular-lobed outline; the corners are similarly lobed and hold crowned double-headed displayed eagles; the field is ramified with leaf-scrolls holding charming varied blossoms; finished with similar scrolled floral border defined by narrow guard of sinuous scrolls; solidly executed in delicate harmonious silks. Trimmed with multicolored tasseled fringe and lined with green silk.

Length, 2 yards 32 inches; width, 2 2/3 inches.

393—FOUR EMBROIDERED CRIMSON DAMASK CURTAINS. ITALIAN OF THE LOUIS XV PERIOD

Composed of three matched breadths woven with recurring sinuous lace motives supporting sprays of flowers and pomegranates and forming medallion-like figures. The front border, enriched with continuous volute scrolls, worked in gold threads, supports blossoms in dull rich-colored silks.

Length, 4 yards; width, 1 2/3 yards.

394—FOUR CRIMSON AND DRAP D'OR BROCADE CURTAINS. PORTUGUESE OF THE LOUIS XIV PERIOD

Composed of two well-matched breadths. Woven with recurring, graceful, floral bouquets within scrolled and paneled cartouches which support grape-vines bearing bunches of grapes, in varied stitches of drap d'or on a figured damask ground.

Length, 3 yards; width, 1 yard 5 inches.

395—PAINTED ARRAS TAPESTRY. ITALIAN OF THE SEVENTEENTH CENTURY

"The Adoration of the Shepherds." The Holy Virgin is seated near a thatched outhouse before an open manger in which is the Holy Child with the three shepherds grouped on the right before a fig tree and a columned building; on the left is St. Joseph standing beside an ox and ass, with the open country beyond. In the heavens are cherubs bearing a ribbon inscribed with the motto: "Gloria in Excelsis Deo," painted in brilliant crimson, old red, greens, yellows and tans. The border of egg and dart molding is interrupted with cartouches.

Height, 9 feet 3 inches; width, 9 feet 7 inches.

396—UNUSUAL WOOLEN VELVET PORTIÈRE. SPANISH OF THE SEVENTEENTH CENTURY

Composed of two breadths and borders. Woven with a recurring pattern of large distinguished motives canopied and supported by large acanthus leaves. Finished with a border of leaves scrolled over a central staff and guards of running ribbons. Executed in rich crimson, soft coral-red and ivory on greenish black ground. (Imperfect.)

Length, 2 yards 28 inches; width, 1 yard 32 inches.

397—LARGE TAPESTRY VELVET PANEL. FLORENTINE OF THE SIXTEENTH CENTURY

Woven in two loom widths, finely matched. "The Fountain of Youth." Displaying in the center a three-tiered, arcaded fountain with gadrooned basin, shaded by trees; on either side are two boys advancing toward the spectator carrying baskets of fruit, and at the foot are three vases of flowers. Finished with a scroll and blossom border. Executed with a long, loose pile in ivory, yellow, blue and green on a deep purplish-crimson background.

Height, 2 yards 22 inches; width, 2 yards 6 inches.

398—HUNTING TAPESTRY. FLEMISH OF THE RENAISSANCE PERIOD

Very broadly treated with the foreground displaying large tulips in bloom and on the left two stunted oak trees which shelter the whole scene. A cavalier on a prancing white horse is shooting with a long pistol at a wild piebald mare in front of him; beyond, a fallen pikeman is being savagely attacked by a lion which a spearman is rising in his saddle to destroy. On rising ground in the distance a church, village and steep mountains are seen. Simple in color, with rich blues predominating, enhanced with greens, browns, ivories and warm yellows.

Height, 8 feet; width, 3 feet 10 inches.

399—SILK-TUFTED PORTIÈRE. SPANISH OF THE RENAISSANCE PERIOD

Composed of three well-matched breadths with inwoven borders. A small scrolled floral medallion occupies the center of the field, which displays enriched vases of flowers placed at the four quarters, each flanked by heraldic lions. The remainder of the field is *semé* with small stellate blossoms, flaming hearts, crowns and archaic birds regularly placed. Finished with a border of angular scrolls bearing bunches of grapes, vine leaves and birds at intervals, and two floral guards. Executed in old pinks, ivory and tan on a deep forest-green ground. Trimmed with fringe in the colors of the center.

Length, 2 yards 22 inches; width, 2 yards 7 inches.

400—FOUR RARE VELVET COLUMN PANELS. FLORENTINE OF THE SIXTEENTH CENTURY

Woven in one width with a curious long loose pile; displaying three large volute scrolls, bearing tulips, roses and other flowers, between two stripes. The coloring is of brilliant orange, blue, green and ivory on a crimson ground.

Height, 16 feet; width, 5 feet.

THIRD AFTERNOON'S SALE

WEDNESDAY, APRIL 9, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

401—SILVER-EMBROIDERED CRIMSON VELVET MISSAL COVER.
ITALIAN OF THE RENAISSANCE PERIOD

Both sides similarly enriched with graceful arabesques of silver, one occupied by raven and clouds worked in dull silks and gold threads, the other with Cardinal's hat and cartouche bearing cross and inscribed "P A X" in silks and gold and silver threads; floral paneled back. Trimmed with silver galloon.

Height, 14 inches; width, 11 inches.

402—RARE BLUE JASPÉ VELVET PANEL. GENOESE OF THE SIXTEENTH CENTURY

Interesting close weave of down-like sheen, wavering from a soft, steel-blue to a darker hue, which is toned with pinkish-tan jaspé. Trimmed with patterned gold galloon.

Height, 2 feet 9 inches; width, 11 inches.

403—ELABORATE GOLD-EMBROIDERED BISHOP'S MITRE. ITALIAN OF THE SEVENTEENTH CENTURY

Both sides and pendants of raised gold embroidery of the finest type; the sides display three large, intricate floral motives held by two large, infloretted acanthus leaves; the pendants of pomegranate scrolls; on a ground of ivory silk. Trimmed with a narrow gold gimp.

404—TWO WAFER HOLDERS. ITALIAN OF THE RENAISSANCE PERIOD

One, brocade, woven with floral scrolls in colors on a damasked blue ground; trimmed with gold galloon. The other, apple-green velvet, enriched with central cross and edging of tan and green silk galloon.

405—TWO GOLD-EMBROIDERED IVORY-SILK WAFER HOLDERS.
FRENCH OF THE EIGHTEENTH CENTURY

The larger displays a floriated and rayed cross in raised gold, within a golden arabesque, sustaining fine blossom sprays in varicolored silk at corners. The other, a scrolled eight-pointed medallion in gold enclosing a floral cross in silks on gold ground; around the medallions are stems of tulips and roses in silk.

406—TWO SMALL PETIT-POINT PANELS. ENGLISH OF THE SEVENTEENTH CENTURY

A female figure, in fine point, is seated among scrolls. The other, a queenly figure, stands among scrolls of larger point on which two birds are perched. Both in dull rich colors on black grounds.

407—CORAL AND GOLD EMBROIDERED WAFER HOLDER. ITALIAN OF THE SEVENTEENTH CENTURY

A floriated cross is enclosed by ovoidal floral scrolls wrought in raised gold threads and enriched with many coral beads, on deep ivory ground. Trimmed with silver and gold fringe.

408—CARDINAL'S EMBROIDERED CRIMSON VELVET MISSAL COVER.
ITALIAN OF THE RENAISSANCE PERIOD

Executed in raised embroidery of silver and gold threads and touches of black silk. Obverse displays a scrolled cartouche canopied by a Cardinal's hat and tassels and bearing on its shield heraldic devices, within a scrolled and blossomed arabesque; reverse, a ducal crested monogram in a similar arabesque.

409—TWO GOLD-EMBROIDERED ESCUTCHEONS. ITALIAN OF THE RENAISSANCE PERIOD

Highly molded leaf and scroll cartouche enriched with a flowing ribbon, very skilfully wrought in gold thread, displays an impaled shield bearing stag and sun and three mountains in gold on blue, and a black "T" on lavender.

410—THREE DRAP D'OR AND D'ARGENT BROCADE MANIPLES. VENETIAN OF THE RENAISSANCE PERIOD

Woven with floral scrolls in silver on an apricot drap d'or ground. Trimmed with galloon and lattice fringe at the lappets.

411—GOLD-EMBROIDERED CRIMSON SILK STOLE AND MANIPLE. ITALIAN OF THE RENAISSANCE PERIOD

(A) Enriched in solid threads of gold with three intervalled floriated crosses, between interlacing scrolls bearing lilies. Lined with crimson silk.

(B) Invested at intervals with three floriated crosses and on the lappets with bands of beautiful floral scrolls executed in fine raised gold embroidery. Trimmed with gold lace. Lined with crimson silk.

412—TWO EMBROIDERED MANIPLES. ITALIAN OF THE RENAISSANCE PERIOD

One, petit point in soft shades of yellow, green and blue on deep ivory ground. Exhibiting floriated fan-shaped medallion at the center flanked by bunches of fruit and elongated serrated leaves which canopy shield and enclose barred crosses. The other, deep blue silk embroidered in silver threads with three intervalled floriated and rayed crosses in silver with intervening silver scrolls bearing flowers in pink and crimson. Finished with a waving silver edge. Lined yellow silk.

413—TWO GOLD-EMBROIDERED IVORY-SILK MANIPLES AND STOLE. ITALIAN OF THE RENAISSANCE PERIOD

Displaying floral motives delicately worked in harmonious silk threads within golden scrollings.

414—TWO CUT-VELVET MANIPLES. GENOESE OF THE SEVENTEENTH CENTURY

(A) Woven with small recurring detached floral motives in brilliant apple-green on a tan silk ground. Trimmed with yellow silk galloon and fringe on the lappets.

(B) Woven with recurring scrolls in cut and uncut purple velvet on a soft tan ground.

415—SILVER-EMBROIDERED SAPPHIRE VELVET STOLE AND MANIPLE. SPANISH OF THE LOUIS XV PERIOD

Displaying three rayed floriated crosses at intervals; bordered with a beautiful sinuous floral vine in which pomegranate motives appear and a lacelike edge; dexterously worked in solid threads of silver. Lined with dark blue silk.

416—RARE EMERALD-GREEN CUT-VELVET STOLE AND MANIPLE. GENOESE OF THE RENAISSANCE PERIOD

Woven with floral scrolls in cut and uncut lustrous velvet on a silken ground; invested with three intervalled crosses of gold and silver gimp. The lappets trimmed with green silk and gold edging. Lined with green silk.

417—RUBY VELVET STOLE AND MANIPLE. ITALIAN OF THE SEVENTEENTH CENTURY

Rare close pile. The maniple exhibiting an almost flame color in the light. The stole with a purplish cast.

418—GOLD-EMBROIDERED IVORY-SILK MANIPLE AND STOLE. FRENCH OF THE EIGHTEENTH CENTURY

Exhibiting three rayed and beautifully floriated crosses interrupting delicate floral interlacing scrolls with the lappets occupied by floral arabesques. Dainty solid embroidery in varied stitches of gold threads. Lined with crimson silk.

419—EMERALD-GREEN CUT-VELVET MANIPLE AND STOLE. GENOESE OF THE RENAISSANCE PERIOD

Woven with small charming recurring and reversing chevrons enclosing minute blossoms in cut and uncut brilliant velvet on a silken ground. Maniple enhanced at lappets with crosses in galloon and trimmed with silver and gold lace.

420—MOSS-GREEN CUT-VELVET MANIPLE AND STOLE. VENETIAN
OF THE RENAISSANCE PERIOD

Woven with recurring floral motives within detached scrolls, in cut and uncut velvet, on a burnt-orange silk ground shot with silver.

421—GOLD-EMBROIDERED CRIMSON SILK CHALICE-COVER. ITAL-
IAN OF THE RENAISSANCE PERIOD

The center occupied by a circular sunburst worked in gold thread and bearing monogram "I H S," finished with a charming border of leaf-scrolls in gold, sustaining carnation sprays in silks; arabesque and floral corners similar to border. Trimmed with narrow gold lace.

25 inches square.

422—BEAUTIFUL EMBROIDERED IVORY-SILK CHALICE-COVER.
ITALIAN OF THE LOUIS XV PERIOD

In the center is a sunburst medallion occupied by the sacred cipher "I H S," executed in gold and surrounded by a deep border of charming flower scrolling interrupted by bouquets, worked solidly in rich and brilliant silks and gold threads. Trimmed with fine old gold lace and lined with red silk.

26 inches square.

423—EMBROIDERED CLARET VELVET COVER. PERSIAN OF THE
SEVENTEENTH CENTURY

The pattern, solidly worked in gold threads in a variety of stitches, displays in the center a large octagonal fan-shaped medallion with four flower pendants within a floral quatrefoil, lobate corners and border of stellate flowers and scrolls; on deep rich claret velvet.

29 inches square.

424—BEAUTIFUL GOLD-EMBROIDERED GREEN SILK PANEL. SPAN-
ISH OF THE LOUIS XIV PERIOD

Occupied by a large, scrolled bouquet of blossoms worked in pink and yellow silks and gold threads with the leafage and stems solidly wrought in gold threads, on a fine, rich grass-green silk; finished with a leaf-scroll and mesh border simulating open gold lace.

Height, 23 inches; width, 21 inches.

425—EMBROIDERED ROSE-CRIMSON VELVET BANNER. SPANISH OF THE RENAISSANCE PERIOD

A monstrance in yellow silk appliqué enriched with raised jewels, in colored silk and defined by gold cords, is supported by two winged seraphs solidly worked in silk and gold threads; floral scroll corners and border in appliqués of ivory, yellow and gold silks. Trimmed with gold galloon and deep fringe.

Height, 29 inches; width, 24 inches.

426—TWO DRAP D'OR BROCADE COVERS. VENETIAN OF THE RENAISSANCE PERIOD

Woven with curious double-lobed, infloretted scroll motives in gold threads, from which spring golden scrolls and sprays of pink flowers, on an ivory-blue damasked ground. Trimmed with gold galloon and lined with old-gold silk.

26 inches by 21 inches.

427—UNIQUE EMBROIDERED IVORY-SILK COVER. SICILIAN OF THE RENAISSANCE PERIOD

Central circular bouquet surrounded by distinguished blossoms held by scrolls of gold threads and defined by innumerable coral beads; four vases of flowers mark the four sides; scalloped border of carnation motives. The blossoms are solidly worked in luxurious rich silks on an ivory ground. Lined with crimson silk.

27 inches by 25 inches.

428—NEEDLEWORK CUSHION COVER. ITALIAN OF THE RENAISSANCE PERIOD

"Point Hongroise." A central, vase-like leaf motive sustains fruit and two gay-plumaged birds, a pendent tulip and two leaf scrolls terminating in dolphins' heads; solidly executed in soft, rich-colored silks on a diapered ivory silk ground.

24 inches by 21 inches.

429—SIX GOLD AND BLUE EMBROIDERED BANQUETTE COVERS.
VENETIAN OF THE RENAISSANCE PERIOD

The field of beautiful, pale blue corded silk, shot with silver, is entirely ramified with small scrolled sprays executed in solid threads of gold. Bordered on the four sides with shaped valances matching field.

Length, 3 feet; width, 2 feet.

430—TWELVE CUT-VELVET CUSHION COVERS. GENOESE OF THE
LOUIS XIII PERIOD

Woven with a large intricate formal bouquet flanked by trailing vines in rich, deep claret cut and uncut velvet on a lighter toned silken background. Bordered with an interestingly patterned gold galloon.

23 inches square.

431—FOURTEEN CUT-VELVET CUSHION COVERS. GENOESE OF THE
RENAISSANCE PERIOD

Woven with distinguished tulip-like blossoms within an ogival wreath of scrolled acanthus leaves, in rich cut and uncut velvet of deep claret on a lighter-toned silken ground. Trimmed with finely patterned gold galloon.

24 inches by 31 inches.

432—SIX NEEDLEWORK AND CRIMSON SILK CUSHION COVERS.
SPANISH OF THE RENAISSANCE PERIOD

Skilful solid embroidery in varied, curious hatched stitches, displaying in the center an oval medallion marked in raised gold with the sacred insignia "I H S" within a rare cartouche, which is again enclosed in festoons of drapery, floral pillars and fruit scrolls. Executed in dull greens, yellow, blue, ivory and brown silks outlined with gold threads on a crimson ground.

17 inches by 21 inches.

433—FOUR NEEDLEWORK AND CRIMSON SILK CUSHION COVERS.
SPANISH OF THE RENAISSANCE PERIOD

Skilfully executed in varied, curious hatched stitches exhibiting in the center an oval monogrammed medallion "M A" in gold within a fine cartouche, flanked by reversed bouquets of fruit displayed over festoons of drapery; in dull blue, ivory, yellow, green and brown silks outlined with gold cord on a crimson ground.

8 inches by 20 inches.

434—TWO CRIMSON AND DRAP D'OR CUT-VELVET COVERS. GENO-
ESE OF THE SEVENTEENTH CENTURY

Composed of three breadths, displaying large floral motives of great distinction in cut and uncut velvet on a pinkish drap d'or ground. Trimmed with fine patterned galloon of the period.

Length, 1 yard 30 inches; width, 17 inches.

435—EMBROIDERED RUBY VELVET BORDER. ITALIAN OF THE
RENAISSANCE PERIOD

Displaying fine recurring and reversing scrolls of acanthus leaves and husks tied with cords; appliqués of ivory silk defined and outlined with cord of the same color. Trimmed with deep block lattice fringe of crimson and ivory silks.

Length, 2 yards 6 inches; depth, 14 inches.

436—TWO STRIPED CRIMSON CUT-VELVET COVERS. GENOESE OF
THE SEVENTEENTH CENTURY

Composed of four unequal panels defined by a crimson and yellow silk galloon patterned with sprigs of flowers. Interesting weaves; the narrow stripes of longer pile than the ground and then turned over, giving a fascinating, intermittent lustre to the velvet.

Length, 2 yards 3 inches; width, 21 inches.

437—RUBY CUT-VELVET TABLE CENTER. GENOESE OF THE
RENAISSANCE PERIOD

Composed of four unequal panels defined and trimmed with wave-ribbon and blossom-patterned gold galloon; each section exhibits a charming leaf-husk sustaining a large highly conventional blossom in cut and uncut ruby velvet on a rose-colored silk ground.

Length, 2 yards 3 inches; width, 25 inches.

438—EXQUISITE GOLD-EMBROIDERED IVORY-SILK PANEL. FRENCH
OF THE LOUIS XV PERIOD

Exhibiting recurring, facing, elongated scrolls of lacelike formation which bear sprays of carnations, tulips and lilies in silk of natural colors, and intervening trailing vines of gold and silver threads bearing similar flowers; at the foot, a lacelike gold and silver wave band with sprigs of flowers in the intervals. Lined with rose-du-Barry silk.

Height, 5 feet 4 inches; length, 2 feet.

439—UNUSUAL ROSE-PINK AND SILVER BROCADE TABLE CENTER.
VENETIAN OF THE LOUIS XIII PERIOD

Dainty, recurring, elongated scrolled arabesques in silver threads enclose sprigs of flowers over sprays of pomegranates in silver and yellow on a delightful, small-floral-patterned damask of exceptionally fine character. Trimmed with wide, open scroll silver lace.

2 yards 20 inches by 20 inches.

440—ROSE-CRIMSON VELVET COVER. GENOESE OF THE SEVENTEENTH CENTURY

In three sections formed of patterned gold galloon; lustrous, close-pile velvet fluctuating in the light, from a brilliant rose to a deep crimson. Trimmed with patterned gold galloon and deep gold fringe.

1½ yards by 24 inches.

441—ROSE-CRIMSON VELVET TABLE COVER. GENOESE OF THE SEVENTEENTH CENTURY

Close heavy-pile velvet, scintillating in the light from a rich rose to brilliant crimson. Trimmed with chevron pattern gold galloon.

1 yard 15 inches by 22 inches.

442—THREE BEAUTIFUL JARDINIÈRE VELVET TABLE CENTERS.
FRENCH OF THE LOUIS XVI PERIOD

An oval medallion, composed of rare blossoms, is in the center, with corners and scrolls of roses, of cut and uncut velvet in pastel colors and brilliant green on a soft, rich yellow ground; finished with patera and scroll borders accentuated at the two ends with bands of recurring lilac bouquets within scrolled acanthus leaves. Trimmed with green silk fringe and lined with crimson silk.

1 yard 8 inches by 24 inches.

443—FOUR CRIMSON VELVET CUSHION COVERS. GENOESE OF THE SEVENTEENTH CENTURY

Close heavy-pile velvet, fluctuating with the light to a soft downlike rose color. Trimmed with fine medallion patterned gold galloon of the period.

33 inches by 26 inches.

444—SIX UNUSUAL JARDINIÈRE VELVET PANELS. FRENCH OF THE
RÉGENCE PERIOD

A massive vase of dull red holds a loose bouquet of pink, blue and lavender flowers; above and below are bouquets, all within an interesting, formal shaped, elliptical, scrolled green medallion, enriched with florettes and garlands of flowers at either end. Woven on a soft, warmish, straw-yellow silk. Lined with green silk.

Height, 4 feet 8 inches; width, 1 foot 10 inches.

445—DRAP D'OR AND CRIMSON CUT-VELVET PANEL. GENOESE OF
THE SEVENTEENTH CENTURY

Displaying a broadly composed acanthus-leaf scroll alternately holding a large blossom and a leaf-scrolled bouquet of smaller flowers; top border of floral scrolls; in lustrous cut and uncut purplish-crimson velvet on a deep golden drap d'or ground. Trimmed with Vandyke tasseled silk fringe and lined with crimson silk.

Height, 4 feet 9 inches; width, 2 feet 8 inches.

446—GOLD AND SILVER EMBROIDERED GREEN SILK BORDER. VE-
NETIAN OF THE RENAISSANCE PERIOD

The embroidered band occupies half the width of the silk, with partial return on the other half at the foot; solidly worked in threads of silver and gold and displaying recurring pattern of facing volute scroll occupied by daffodils, tulips and roses and sheltering two small, outward facing lions; on emerald-green silk, trimmed with gold lace.

Length, 3 yards; depth, 7 inches.

447—DRAP D'OR AND CRIMSON BROCADE TABLE CENTER. PORTU-
GUESE OF THE SEVENTEENTH CENTURY

Woven with recurring elongated medallions enclosing bouquets of flowers and bearing sprays of grape-vine and clusters of grapes in gold threads on a brilliant crimson damasked ground. Trimmed with a chevron and leaf-patterned gold galloon.

1 yard 28 inches by 21 inches.

448—TWO LARGE EMBROIDERED BLUE SILK REFLECTORY-TABLE
CENTERS. FLORENTINE OF THE RENAISSANCE PERIOD

Bold appliqués of crimson and green velvet, interspersed with yellow and ivory silks, are couched to "bleu-de-ciel" silk ground with ivory cord, and display a continuous, volute, recurring scroll bearing large flower, husk, broad-leaf motives and cornucopiæ of fruit, and narrow scroll borders. Trimmed on two ends with deep gold and blue silk fringe and lined with crimson floral damask.

4 yards 6 inches by 24 inches.

449—TWO VERY LARGE GOLD-EMBROIDERED ESCUTCHEONS. ITALIAN OF THE RENAISSANCE PERIOD

Highly modeled, leaf-scrolled cartouches, crested with a ducal crown, display on their shield three groups of mountains; entirely worked in gold threads with a multitude of different stitches. Mounted on crimson damask panels.

Height, 3 feet 6 inches; width, 2 feet 8 inches.

450—SET OF THREE GREEN VELVET SADDLE HOUSINGS. SPANISH
OF THE RENAISSANCE PERIOD

Shaped saddle-cloth and two side pieces of silk velvet, rich in fluctuating sheen varying from a very light emerald to a deeper tone. Trimmed and paneled with a patterned gold galloon.

451—DRAP D'OR BROCADE DALMATIĆ. VENETIAN OF THE RENAISSANCE PERIOD

Composed of various panels formed by fine silver and gold patterned galloon of the period; brocaded with a recurring pattern of floral sprays and bowknots in silver threads on a corded apricot silk shot with gold.

452—TWO PURPLE CISELÉ VELVET DALMATICS. ITALIAN OF THE
RENAISSANCE PERIOD

Oblong panels at foot and apparels of charming velvet composed of recurring tulip and pomegranate scrolls in purple on dull yellow field shot with gold; flanked by rose crimson damask patterned with recurring floral motives of fine character within ogival scrollings; paneled and trimmed with patterned gold galloon.

453—RARE CISELÉ VELVET CHASUBLE. ITALIAN GOTHIC

Rose crimson ciselé velvet sustaining recurring five-lobed motives which hold and are surrounded by, beautiful pineapple and leaf devices. The orphreys are of yellow and green damask woven with medallions picturing "The Baptism of Our Lord," alternating with ogival acanthus-leaf motives. Trimmed with silver and crimson cut-silk fringe.

454—GOLD-EMBROIDERED RUBY VELVET DALMATIC. ITALIAN OF THE RENAISSANCE PERIOD

Oblong panels at foot; apparels and narrow bandings at neck from which fall narrow drops. Apparels and panels embroidered with foliated arabesques and small borders wrought in gold and silver threads; bandings wrought with small staves which sustain foliated scrolls. Flanked by ruby velvet of rare lustre. Trimmed with deep rose and straw-colored silk fringe.

455—TWO APPLE-GREEN BROCATELLE DALMATICS. VENETIAN OF THE RENAISSANCE PERIOD

The orphreys of floral scrolls in apple-green, ivory and gold, flanked by dainty damask panels of conventionalized sprays and billets in green; paneled and trimmed with a gold thread and silken gimp of the period.

456—TWO DRAP D'ARGENT BROCADE DALMATICS. FRENCH OF THE LOUIS XV PERIOD

Unusual paneled, meander, floral vertical scrolls, from which spring dainty flowers, define the pattern, which is woven in apple-green and crimson silks with gold threads on a silver ground. Paneled and trimmed with a remarkable patterned gold galloon, and at the collar with modeled rosettes worked in gold threads.

457—GOLD AND SILVER EMBROIDERED ROUGE-DE-FER SILK CHASUBLE. ITALIAN OF THE SEVENTEENTH CENTURY

The field ramified by reversing scrolled arabesque of raised gold threads enclosing an elaborated fountain with facing birds and displaying many beautiful blossoms of tulips, roses and peonies in silver and at the foot a coat-of-arms crested with a princely crown, flanked by deer and hounds. Trimmed with an embroidered gold edging. Lined with green silk.

458—EMBROIDERED APPLE-GREEN VELVET CHASUBLE. ENGLISH OF THE GOTHIC PERIOD

The needlework orphreys are cruciform on the back and there disclose "Golgotha" with the Holy Spirit descending to give comfort to Our Lord on the cross; in the flanking panels are two angels offering wine to sustain Him in His agony; under and in the front are oblong panels displaying in niches of very quaint Norman architecture various figures: "Christ in Gethsemane," "Judas," "St. Mark," "The Virgin and Child" and "Herod"; executed in brilliant silk and gold threads; the sides of shimmering jaspé velvet varying from light apple to an almost emerald tone. Trimmed with yellow silk edging. Lined with crimson damask of floral medallions supporting large bouquets.

459—GOLD-EMBROIDERED RUBY VELVET CHASUBLE. ITALIAN OF THE RENAISSANCE PERIOD

The orphreys of fine leaf and scroll arabesques displaying fruit and five roundels depicting various three-quarter-length needlework figures, "The Virgin and Child," "St. Peter," "St. John the Evangelist," "St. Mark and St. Matthew," executed solidly in stitches of gold and naturalistic silks with a border simulating galloon on a ground of shimmering velvet of deep rose shading to deep ruby.

460—TWO EMBROIDERED GREEN AND RUBY RED VELVET DALLMATICS. ITALIAN OF THE RENAISSANCE PERIOD

Oblong panels at foot, apparels and vertical bands embroidered in appliqués of various pale silks outlined with crimson

[Continued]

[No. 460—*Continued*]

and ivory cords and passages of silk threads on apple-green velvet; the foot panels display fine strap arabesques enclosing masks and volute scrolls terminating in demi-boys and griffons' heads; the apparels, central cartouches and arabesque scrolls and the vertical bands are of leaf and scroll motives. Trimmed with yellow fringe.

461—TWO EMBROIDERED CRIMSON VELVET AND IVORY DAMASK DALMATICS. SPANISH OF THE RENAISSANCE PERIOD

The oblong panels at foot, apparels and vertical bands are of velvet, those at the foot display beautiful strap scroll leaf arabesques in which are cornucopiæ and baskets of fruit, and in center oval quartered coats-of-arms bearing castellated towers, two blue hounds on old yellow and a bar terminated with hounds' heads; the apparels display similar arabesques enclosing jardinières of fruit, and the bands floriated scrolls with pendants. Most skilful embroidery in harmonious silks outlined and accentuated with ivory cord. Trimmed with crimson edging.

462—RARE DRAP D'ARGENT BROCADE COPE. VENETIAN OF THE SEVENTEENTH CENTURY

The orphreys are a transverse panel of the brocade with hood to match; displaying beautiful recurring crimson vases decorated with Chinese motives in gold on a drap d'argent ground, enriched with long serrated leaves and flowers in harmonious silks. Trimmed with silver lace and lined with blue silk.

463—BRILLIANT GRASS-GREEN DAMASK COPE. VENETIAN OF THE RENAISSANCE PERIOD

Woven with an interesting conventionalized bird device within an elaborate imbricated ogival floral motive which recurs over the entire field; hood and orphrey woven with recurring billet and sprig pattern on jaspé ground; trimmed and paneled with silk and gold thread gimp.

464—GOLD AND SILVER EMBROIDERED APPLE-GREEN SILK CAPE.
VENETIAN RENAISSANCE

Semicircular. A beautiful deep surrounding border, in solid stitches of gold and silver, displays recurring reversed floral scrolls occupied by birds and daffodils alternating with tulips and occasional hounds on a lustrous apple-green of great beauty.

Length, 1 yard; width, 2 yards.

465—GOLD AND SILVER EMBROIDERED PURPLE VELVET REGAL
ROBE. BOKHARA OF THE SEVENTEENTH CENTURY

Embroidered with a beautifully balanced recurring pattern of distinguished vaselike medallions sheltering floral motives within arabesques of leaves and straps. These are enclosed in fine quatrefoils of scrolled leaves defined at the intersections with blossoms; skilfully worked in raised gold and silver threads. Trimmed with a gold galloon. Lined with a large plaquette patterned silk woven in yellow, pink and crimson.

466—GOLD AND SILVER EMBROIDERED VELVET COVER. PERSIAN
OF THE EIGHTEENTH CENTURY

A lozenge-shaped medallion, with floral pendants finely wrought in gold threads and dainty silks on a solid silver ground, inscribed in Persian with date "Mahomedan 1160," *circa* 1743 of our era, is displayed on a lustrous black-brown velvet ground with floral arabesque corners. The major border of leaf scrolls, with blossomed centers in pink and green silks and gold threads on a chevroned silver ground, has floral guards in silks on a gold ground. Lined with green silk.

Length, 1½ yards; width, 1 yard.

467—LARGE GOLD AND SILVER EMBROIDERED CRIMSON SILK
TABLE COVER. PORTUGUESE OF THE LOUIS XV PERIOD

Richly worked in solid needlework with colored silks and gold and silver threads; a large central scrolled leaf and shell medallion is occupied by a succession of festoons of flowers, scrolled leaves and a central rayed blossom; the field is *semé* with sprigs of flowers. Finished with corners of arabesques, jardinières emitting flowers and a continuous bow-knotted ribbon, over which are small vase-like motives interrupted with festoons of flowers. Lined with yellow silk.

Length, 1 yard 30 inches; width, 2 yards.

468—SILVER AND OLD YELLOW BROCADE TABLE COVER. FRENCH OF THE LOUIS XV PERIOD

Displaying, between sinuous trailing vines of finely infloretted carnation motives, simpler carnation blossoms within ovals of floral sprays and scrolled leaves; woven in rose, lavender, green, ivory and brown silks and silver threads on an old mustard-yellow silk ground. Trimmed with chevroned silver edging and lined with crimson silk.

Length, 1¼ yards; width, 1 2/3 yards.

469—GOLD AND SILVER BROCADE TABLE COVER. FRENCH OF THE LOUIS XV PERIOD

Displaying interlacing sinuous scrolling vines carrying a multitude of varied blossoms; woven in lavender, pink, blue and deep rose silks and gold and silver threads on broché ground showing many small trailing vines. Trimmed with gold lace and lined with pale yellow silk.

Length, 1 yard 14 inches; width, 1 yard 6 inches.

470—BROCADE AND VELVET TABLE COVER. FRENCH OF THE LOUIS XVI PERIOD

Recurring stripes of trailing vines in gold hold sprays of yellow and lavender flowers on ivory-silk ground; these alternate with pleated pink velvet ribbons which simulate fine old lace.

Length, 1¼ yards; width, 1 yard 2 inches.

471—GREEN AND GOLD BROCADE TABLE COVER. VENETIAN OF THE RENAISSANCE PERIOD

Woven with handsome recurring detached scrolled flower sprays appearing on a diapered ivory ground; the scrolls are finely executed in gold threads and brilliant forest-green. Trimmed with gold gimp and lined with old green silk.

Length, 1 yard 14 inches; width, 1 yard 6 inches.

472—DEEP RUBY VELVET TABLE COVER. GENOESE OF THE LOUIS XV PERIOD

Close, soft-pile velvet of dull lustre and varying depth of tone. Trimmed with patterned gold galloon and lined with champagne-colored silk.

Length, 1 yard 6 inches; width, 1 yard 3 inches.

473—BLUE AND TAN CUT-VELVET COVER. FRENCH OF THE LOUIS XV PERIOD

Woven with curious recurring lozenges formed of floral strap bandings and long vertical conical shell motives in which bouquets of flowers appear; cut and uncut velvet of old tan and soft, lustrous blue on a variable warm gray corded silk ground.

Length, 1 yard 16 inches; width, 1 yard 8 inches.

474—RICH CLARET CUT-VELVET TABLE COVER. FRENCH OF THE LOUIS XVI PERIOD

Woven with stripes of stiff leaf stems and pearls, *semé* with sprigs of roses, in lustrous cut and uncut velvet. Trimmed with narrow silk fringe.

Length, 2 yards 6 inches; width, 1 yard 6 inches.

475—RARE CUT-VELVET AND DRAP D'ARGENT TABLE COVER. FRENCH OF THE RÉGENCE PERIOD

Composed of three well-matched breadths, woven with recurring, sinuous, leafless stems which enclose alternately trophies of cannon, wreaths and fir tree and small parcels of ground on which appear pedestaled busts of Louis XIV among trees and flowers. Executed in cut and uncut velvet of pale plum-lavender on an ivory drap d'argent ground. Trimmed with patterned silver galloon and lined with crimson silk.

Length, 1 yard 33 inches; width, 1 yard 26 inches.

476—VELVET AND IVORY BROCADE TABLE COVER. FRENCH OF THE LOUIS XV PERIOD

Beautiful, wide, infloretted sinuous bands hold bouquets of flowers and enclose a rustic stem which emits, at intervals, bunches of brilliant flowers accentuated with passages of velvet; woven in rich natural colors on a wide-corded ivory ground. Trimmed with white and silver lace and lined with dull blue silk.

Length, 1 yard 26 inches; width, 1 yard 10 inches.

477—IMPERIAL GOLD AND BLUE BROCADE TABLE COVER. CHINESE
OF THE K'ANG-HSI PERIOD

Displaying in the center a weird five-clawed golden dragon seeking the sacred pearl of power among cloud-forms, within a circular medallion. The corners are embellished with similar dragons woven amid the pattern of the ground which exhibits rosetted and scrolled ogival motives recurring and connected with bars and blossoms; the Imperial-yellow ground is enhanced with rich blues, salmon-pink, pale tan and ivory judiciously accentuated with threads of gold. Lined with blue silk.

Length, 1½ yards; width, 1 yard 6 inches.

478—EMERALD-GREEN DAMASK TABLE COVER. VENETIAN OF THE
RENAISSANCE PERIOD

Woven with magnificent recurring bouquets of flowers within scrolled acanthus leaves. Trimmed with gold lace.

1 2/3 yards by 2 yards.

479—LARGE IVORY AND GOLD BROCADE COVERLET. VENETIAN OF
THE LOUIS XV PERIOD

Composed of three breadths, occupied by recurring broad scrolled palmette motives in gold threads, which emit varied sprays of dainty flowers; woven in natural colored silks on a figured damask ground. Trimmed with crimson silk fringe and lined with blue silk.

2 yards 14 inches by 1 yard 26 inches.

480—BLUE AND GOLD BROCADE COVERLET. VENETIAN OF THE
LOUIS XIII PERIOD

Woven with irregular recurring, infloretted golden scrolls which emit and enclose trailing sprays of dainty blossoms in pink, crimson, ivory and green silks and silver threads on a damasked background of "bleu-de-ciel" whose pattern accentuates the major scrollings and flowers. Trimmed with patterned gold galloon and lined with crimson silk.

2½ yards by 1 2/3 yards.

481—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

In the center is an unusual recurring pattern of floral diamonds within rope medallions interrupted with banded carnation motives. Finished with a border of angular S-scrolls alternating with blossoms, and at crown with two extra chevron bands. Trimmed at foot with linen lattice fringe.

Length, 2 yards; width, 29 inches.

482—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying in the central panel a procession of archaic birds amid flowers; finished with a border of interlacing chevrons and blossoms and edged with triangular motives.

Length, 2 yards 6 inches; width, 20 inches.

483—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Displaying broad traverse band of recurring latch-hook diamond medallions enclosing stellate blossoms, and flanked by linen bands; at the crown is a medallioned chevroned band finished with linen.

Length, 2 yards 6 inches; width, 22 inches.

484—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying in the center recurring latticed vases of carnations; finished with triangular motives and borders showing a procession of fantastic animals. Trimmed with deep linen fringe and at crown with band of heavy ivory linen.

Length, 2 yards 6 inches; width, 30 inches.

485—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Displaying strong angular scrolls bearing beautiful tulip and lily motives, strongly Gothic in character. Finished with a border of wave and leaf bands. Trimmed at the foot with tasseled lattice fringe.

Length, 2 1/3 yards; width, 21 inches.

486—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel broad banded lattice of diamonds enclosing stellate blossoms; finished with borders of alternating stellate and heart-shaped motives and bands of triangular devices. Trimmed with linen fringe on three sides and at crown with band of linen.

Length, 2 yards 14 inches; width, 16 inches.

487—EMBROIDERED FILET LACE TABLE CENTER. ITALIAN OF THE RENAISSANCE PERIOD

Exhibiting a distinguished leaf lattice enclosing medallions with the grounds embroidered in dull yellowish brown linen over a mesh. Finished with a narrow meander border at crown and foot.

Length, 2½ yards; width, 15 inches.

488—EMBROIDERED LINEN AND CROCHET LACE TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

A central panel of linen displays in appliqués a double four-pointed star, rosettes and chevrons in tan, blue, green and yellow silks; flanked on the ends with four medallioned and three chevroned lace bands and on the sides with two lace bands of blossom motives and one of chevrons.

1½ yards by 30 inches.

489—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying seven square panels of linen interrupted with crochet lace bandings of sinuous scrolls, finished at crown and foot with three narrow bandings of lace. Trimmed on three sides with fringe.

Length, 2 1/3 yards; width, 30 inches.

490—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel occupied by broad chevron floral band, enclosing jardinières of flowers. Finished with a sinuous scroll and leaf motive borders. Trimmed with fringe on three sides.

Length, 2 yards; width, 23 inches.

491—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Broad patterned chevrons and one half stellate blossoms occupy the center, and are finished with bands of sinuous scrolls supporting leaf motives and dentated borders. Trimmed on three sides with fringe.

Length, 1 yard 30 inches; width, 32 inches.

492—FILET LACE LINEN TABLE COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of five filet panels of varied angular scrolls and chevrons alternating with heavy linen. Trimmed with fringe.

Length, 2 yards 8 inches; width, 27 inches.

493—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a diamond lattice occupied by stellate blossoms. Finished with a border of leaf and zigzag motives.

Length, 2 yards; width, 22 inches.

494—EMBROIDERED LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Displaying on the heavy ivory linen a distinguished recurring pattern of reversing tree motives enclosing geometric squares executed in rich brown linen threads in a cross stitch.

Length, 2 yards 20 inches; width, 24 inches.

495—FILET LACE AND LINEN COVER. ITALIAN OF THE RENAISSANCE PERIOD

Composed of four oblong panels with blossom centers and chevroned bands, interrupted by narrow vertical panels which display blossomed diamonds. Finished at crown and foot with a fine leaf and scroll banding flanked by narrow diamond lattice bands. Trimmed on three sides with linen fringe.

Length, 2 yards 14 inches; width, 24 inches.

496—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel of floral diamonds, interrupted by stems of conventionalized carnations, is finished with two bands of zigzags and flanked at crown and foot with heavy linen, medallion, and chevron bands of filet. Trimmed on three sides with linen fringe.

Length, 2 yards 6 inches; width, 32 inches.

497—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Broad diamond lattice center, occupied by stellate blossoms and finished with a sinuous scroll and leaf motive border. Trimmed on three sides with linen fringe.

Length, 2 yards; width, 30 inches.

498—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Central panel displaying recurring interlacing floral diamonds alternating with double stems of carnations. Finished at crown and foot with pearl and chevroned banding interrupted by heavy ivory linen. Trimmed on three sides with fringe.

Length, 2 yards 8 inches; width, 26 inches.

499—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Recurring diamonds enclosing carnation motives occupy the central panel. Finished with a border of sinuous scrolls and blossoms and an outer chevroned band. Trimmed on three sides with fringe.

Length, 1 yard 32 inches; width, 24 inches.

500—FILET LACE AND LINEN LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Vertically paneled with four wide bands of filet, alternating with bands of linen; two central panels exhibit rope twisted scrolls, enclosing carnation motives, finished with meander borders; the flanking ones variously exhibit angular scrolls and floral medallions. Trimmed on sides with lattice linen fringe.

Length, 2 yards; width, 2 yards.

501—THIRTEEN EXTRA-DEEP EMBROIDERED VELVET VANDYKE
POINTS. PORTUGUESE OF THE LOUIS XIV PERIOD

• Appliqués of drap d'or display large bouquets of flowers, in which two pineapple motives appear, on rich lustrous cut and uncut floral patterned crimson velvet. Trimmed with wide gold galloon and deep fringe. (Variously joined in pairs and otherwise.)

502—SEVENTEEN EXTRA-DEEP EMBROIDERED CRIMSON VELVET
VANDYKE POINTS. PORTUGUESE OF THE LOUIS XIV
PERIOD

Embroidered with appliqués of drap d'or displaying a large, intricate blossom canopied and supported by two scrolled acanthus leaves, on a rich, lustrous floral patterned cut and uncut velvet. Trimmed with a wide patterned gold galloon and deep cut gold thread fringe. (Variously joined.)

503—EIGHT CRIMSON AND GOLD EMBROIDERED COLUMN PANELS.
PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqué of drap d'or couched with gold thread on lustrous shimmering close-pile velvet; displaying at the foot a broad acanthus leaf bearing two pineapple motives and an intricate open lotus blossom, canopied and supported by scrolled acanthus leaves.

Height, 4 feet 6 inches; width, 1 foot 9 inches.

504—EIGHT CRIMSON AND DRAP D'OR BROCADE COLUMN PANELS.
PORTUGUESE OF THE LOUIS XIV PERIOD

Woven with recurring graceful floral bouquets, within scrolled and paneled cartouches, which support vines bearing bunches of grapes, in varied stitches, of drap d'or, on a figured crimson damask ground.

Height, 6 feet; width, 1 foot 8 inches.

505—FOUR EMBROIDERED CUT-VELVET CURTAINS. ITALIAN OF THE LOUIS XIV PERIOD

Center panel woven with recurring basket and leaf scrolls, enclosing distinguished blossoms and sprays in rich claret cut and uncut velvet. Bordered on all sides with appliqués of drap d'or and drap d'argent leaf scrolls on crimson velvet. Paneled and trimmed with old-gold galloon. Lined with fine Renaissance pineapple crimson damask.

Length, 10 feet; width, 3 feet 9 inches.

506—SIX EMBROIDERED CUT-VELVET CURTAINS. ITALIAN OF THE LOUIS XIV PERIOD

Similar to the preceding.

Length, 10 feet; width, 3 feet 9 inches.

507—FOUR CRIMSON AND GOLD EMBROIDERED PORTIÈRES. PORTUGUESE OF THE SEVENTEENTH CENTURY

Composed of two breadths. Appliqués of shimmering rose-crimson velvet, couched with a gold thread to a drap d'or ground, displaying a recurring pattern of a broad acanthus leaf supporting two growing pineapple motives and intricate leaf forms which support and canopy an open bouquet of flowers. Bordered on three sides with a charming acanthus scroll and an interlacing, delicate vine of oak-leaves. Lined with fine old crimson damask of the same pattern. (Lining defective.)

Length, 10 feet 8 inches; width, 4 feet 6 inches.

508—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Each formed of two breadths and a two-point attached valance. Appliqués of shimmering drap d'or enhance interesting recurring, alternating series of scrolled floral cartouches bearing vines and bunches of grapes, and enclosing tulip and other floral motives, woven in rich crimson damask. Points match, and are deeply fringed in gold.

Length, 10 feet; width, 3 feet 6 inches.

509—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 10 feet; width, 3 feet 6 inches.

510—FOUR ROSE-PINK DRAP D'OR CURTAINS. FRENCH OF THE LOUIS XV PERIOD

Composed of two matched breadths, richly woven with recurring bouquets of flowers within ogival paneled and floral motives, tied at their intersections with cords and tassels; in varied stitches of gold threads on a damasked ground in which many small trailing floral vines appear. Trimmed with patterned gold galloon.

Length, 10 feet 8 inches; width, 3 feet 9 inches.

511—FOUR ROSE-PINK DRAP D'OR CURTAINS. FRENCH OF THE LOUIS XV PERIOD

Similar to the preceding.

Length, 10 feet 8 inches; width, 3 feet 9 inches.

512—THREE ROSE-PINK DRAP D'OR TABLE COVERS. FRENCH OF THE LOUIS XV PERIOD

Similar to the preceding.

Length, 7 feet; width, 3 feet 5 inches.

513—FOUR EMBROIDERED IVORY-SILK COLUMN PANELS. ITALIAN OF THE LOUIS XV PERIOD

Graceful recurring small scrolls, worked in gold threads in the form of chevrons, ascend through the panel and sustain dainty flower sprays, birds and butterflies, worked solidly in harmonious silks on a heavy silvery-ivory corded silk. Lined with silk to match.

Height, 13 feet; width, 3 feet 4 inches.

514—SIX EMBROIDERED IVORY-SILK COLUMN PANELS. ITALIAN OF THE LOUIS XV PERIOD

Similar to the preceding.

Height, 13 feet; width, 3 feet 4 inches.

515—SIX GREEN CUT-VELVET CURTAINS. GENOESE OF THE LOUIS
XV PERIOD

Composed of two beautifully matched breadths; occupied by recurring luxuriant bouquets of flowers supported on two floretted scrolled bands which form finely shaped medallions and bear many floral sprays; in cut and uncut velvet of lustrous willow-green on a softer silk ground.

Length, 4 yards; width, 1 yard.

516—SIX ROSE-CRIMSON VELVET CURTAINS. ITALIAN OF THE
GOTHIC PERIOD

Enriched with valanced top and central arabesque of interesting patterned gold galloon; lustrous velvet with sheen fluctuating in the light from delicate rose to a profound ruby. Trimmed with patterned gold galloon and deep gold thread fringe.

Length, 2 yards 33 inches; width, 1 yard 9 inches

517—THREE MAGNIFICENT CRIMSON VELVET WALL HANGINGS.
GENOESE OF THE SIXTEENTH CENTURY

One composed of five breadths and two of seven breadths each. Paneled on three sides and traversed to form frieze, with two wide patterned gold galloons of the period. Fine pile velvet of delicious rose lustring to a crimson and with the fluctuating light again to ruby. In all, 57 yards.

Two: Length, 3 yards 16 inches; width, 3 yards 6 inches.

One: Length, 3 yards 6 inches; width, 2 $\frac{2}{3}$ yards.

518—SIX EMBROIDERED CRIMSON VELVET BORDERS. GENOESE OF
THE SIXTEENTH CENTURY

Enriched in appliqués of gold galloon with festoons on a brilliant, fluctuating ruby velvet. Trimmed at top with wide gold galloon; at foot, with deep cut gold thread fringe.

Total length, 25 yards 21 inches.

519—GOLD-EMBROIDERED NEEDLE PAINTING. SPANISH OF THE
RENAISSANCE PERIOD

"The Ascension of Our Lord." The Holy One is standing in the clouds above His tomb, on which are imprints of His sacred feet. He is robed in deep pink with a blue mantle thrown round Him and is in the act of benediction; enclosed in a golden leaf-scroll cartouche and mounted on claret velvet. The clouds, features and hands painted on silk and touched with gold and silver threads. Oblong, framed and glazed.

Height, 13 inches; width, 12 inches.

520—EMBROIDERED SILK LANDSCAPE. ENGLISH OF THE EARLY
EIGHTEENTH CENTURY

Depicting on the right an old mill with outbuildings, the rushing torrent of the mill stream, and a large old tree which straggles into the sky; on the left is rough rising northern country. Skilfully executed in varied stitches of soft rich silks with the sky painted in water colors on silk. Signed: B. Gattens. Oblong, framed and glazed.

Height, 15 inches; length, 18 inches.

521—GOLD-EMBROIDERED NEEDLE PAINTING. FRENCH OF THE
SEVENTEENTH CENTURY

"St. Giles." The bearded and haloed Saint is seated in a rocky grotto, vested in the habit of a Capuchin; the ill-fated arrow has pierced his knee; at his side his faithful hind is reclining on its haunches. The habit is executed in "Point St. Cyr" in varied browns, the remainder in soft-colored silks, lightly enriched with gold. In gilded and arched frame, glazed.

Height, 15 inches; width, 12 inches.

522—PETIT-POINT LANDSCAPE. FRENCH OF THE SEVENTEENTH
CENTURY

In the foreground is a group of huntsmen and a lady; beyond, on rising ground, is a grand old château embowered amid trees. Finely executed in "Point St. Cyr" in low-toned dull silks. Framed and glazed.

Height, 16 inches; width, 15 inches.

523—HISTORICAL EMBROIDERED PICTURE. ENGLISH OF THE EIGHTEENTH CENTURY

"Christ at the Well." Our Lord is seated beside a high-coped well in conversation with a young woman who stands ready to lower her bucket; from the beflowered greensward of the foreground rise at left and right two large trees that canopy the figures. The trees are executed in curious raised work of velvet chenille; the features and hands of the figures in printed paper and the sky painted on satin. Oblong, framed and glazed.

Height, 15 inches; length, 18 inches.

524—RARE FRAGMENT OF A BROCATELLE ORPHREY. VENETIAN OF THE GOTHIC PERIOD

Woven with two recurring Gothic trifoliate arches enclosing a finely floriated cross, at whose foot the winged figures of the two Marys are kneeling; finished with narrow floral borders. Executed in golden tan, ivory, lavender, pink and soft green on a deep crimson red ground. Oblong, framed and glazed.

Height, 22 inches; width, 9 inches.

525—RARE NEEDLE PAINTING. ITALIAN OF THE SEVENTEENTH CENTURY

"The Crown of Thorns." Head and shoulders of Our Lord Jesus in His agony. His bearded face uplifted to heaven, His long curly hair crowned with cruel thorns. A cloak is thrown across His shoulders; haloed background of rich blue. Needlework of the finest technique. Signed: V. D. Oval, in square frame, glazed.

Height, 11 inches; width, 9 inches.

526—GOLD-EMBROIDERED OVAL NEEDLE PAINTING. ITALIAN OF THE SEVENTEENTH CENTURY

"A Prince of the Church." Bust-length figure, vested in crimson robes, before a green drapery on which appears a portion of a coat-of-arms. Skilfully enriched with gold threads; the head and full wig are delicately painted on silk. Framed and glazed.

Height, 9 inches; width, 8 inches.

527—GOLD-EMBROIDERED NEEDLE PAINTING. SPANISH OF THE
SIXTEENTH CENTURY

"The Adoration of the Three Wise Kings of the East." Irregular oval panel, displaying the Virgin standing holding the Sacred Infant for the homage of the Three Kings, who are variously grouped before her; in the rear, St. Joseph is standing before an old stable. Rarely executed in marvelous stitches of brilliant silks most dexterously enriched with fine gold and silver threads. Framed and glazed.

Height, 10 inches; width, 9 inches.

528—SILVER-EMBROIDERED NEEDLE PAINTING. FRENCH OF THE
SEVENTEENTH CENTURY

"La Vierge de la lèche." The Holy Mother, clad in a pink robe and blue mantle, is seated under a green drapery with the Infant Child suckling at her breast. The background is enriched with silver in chevron pattern. Oval, in square frame, glazed.

Height, 10 inches; width, 10 inches.

529—TWO GOLD-EMBROIDERED NEEDLE PAINTINGS. ITALIAN OF
THE SIXTEENTH CENTURY

"La Vierge de la Sacré Cœur and St. Mark." Depicting bust-length figure of the Virgin, a mantle thrown over her head, crowned with thorns and holding a monogrammed heart bearing lilies. St. Mark stands declaiming and holding an inscribed ribbon in his right hand and a tome in his left. Both are enclosed within oblong scrolled strap cartouches. Executed in gold and silver threads with the features and hand in fine silk threads. Oblong, framed and glazed.

Height, 10 inches; width, 8 inches.

530—THREE SMALL NEEDLE PAINTINGS. ITALIAN OF THE RENAISSANCE PERIOD

"St. Mark," "St. Paul" and "St. John." Each is discovered in a varied Eastern landscape, as a wandering Pilgrim; executed in the finest possible stitches of delicate colored silks, lightly enriched with gold and silver threads. Oblong, framed and glazed.

Height, 9 inches; width, 6 inches.

531—THREE SMALL NEEDLE PAINTINGS. ITALIAN OF THE RENAISSANCE PERIOD

Similar to the preceding; depicting "St. Luke," "St. Thomas" and "St. Matthew." Oblong, framed and glazed.

Height, 9 inches; width, 6 inches.

532—THREE SMALL NEEDLE PAINTINGS. ITALIAN OF THE RENAISSANCE PERIOD

Similar to the preceding; depicting "Our Lord Jesus Christ" "St. Joachim" and "St. Bartholomew." Oblong, framed and glazed.

Height, 9 inches; width, 6 inches.

533—TWO NEEDLEWORK LANDSCAPES AND FIGURES. ITALIAN OF THE SEVENTEENTH CENTURY

Executed in luminous soft silks with great precision.

(A) Depicting a rocky landscape in which is a natural arch of rock spanning a turbulent brook; through the arch a village and hills are seen; on the right are two peasants with staves in their hands, in conversation; behind them are trees and an old building.

(B) Seascape with boat partially appearing on the left. On the shore at the right are two tired pilgrims and their dog resting; beyond, among trees, are a castle and an arched bridge. Oblong, framed and glazed.

Height, 15 inches; length, 20 inches.

534—FOUR NEEDLEWORK LANDSCAPES AND FIGURES. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

(A) Depicting a scene on the outskirts of old Venice. On the right shore of a small canal is a pilgrim resting under a tree and a château beyond; across the canal under the walls of a monastery are two turbaned Eastern personages in conversation; a dog and a priest promenading.

(B) Seascape. Occupied in center with a castle and bridge situated on a promontory, and hilly country in the distance; large trees rise at left and right of foreground, sheltering two approaching personages. Oblong, framed and glazed.

[Continued]

[No. 534—*Continued*]

(c) Depicting a landscape with ruins on the right and a château on rising ground in the distance. In the foreground is a priest in conversation with two women.

(d) Seascape in which appears in the center a convent perched on a fantastic rocky craig rising sharply from the sea; on the left shore is a large stone spouting fountain; trees and a villa beyond. On the right, boats approach two men who stand on the strand waiting. Oblong, framed and glazed.

Height, 15 inches; length, 20 inches.

535—TWO SMALL TAPESTRY PANELS. FLEMISH OF THE SEVENTEENTH CENTURY

“Dutch Boors, after Teniers.” Depicting a seated peasant woman distracted from her gin bottle by a boor who crudely pays her his attentions. Executed in rich reds, ivories, pink, tan and golden yellow in a tawny broken ground. The other depicts a seated old peasant, a pipe and bottle on the table before him, and his wife leaning over his shoulder listening to a letter he is reading. Executed in crimson, old yellow, pink and ivory on a tawny brown ground. Oblong, framed and glazed.

Height, 15 inches; width, 12 inches.

536—GOLD-EMBROIDERED NEEDLE PAINTING. ITALIAN OF THE SIXTEENTH CENTURY

“The Presentaton of the Virgin in the Temple.” The Holy Mother kneels on the steps approaching an altar situated in a dignified arched building; the High Priest bends over and gives his benediction. At the foot of the steps stand St. Joseph and St. Anne. Rare solid embroidery of fine gold threads delicately enriched on the draperies and architectural portions with rich silks, the features and hands of solid silks in the finest of stitches. Oblong, framed and glazed.

Height, 15 inches; width, 10 inches.

537—HISTORICAL NEEDLE PAINTING. ENGLISH OF THE SIXTEENTH CENTURY

“Christ brought before Herod.” The King is seated on a dais and canopied throne in the great Hall of Justice. A Roman soldier brings the Saviour before his earthly judge; in the background are the Scribes and Pharisees and followers of Our Lord. Executed in various soft low-toned silks. Oblong, framed and glazed.

Height, 24 inches; width, 21 inches.

538—HISTORICAL NEEDLE PAINTING. ENGLISH OF THE SEVENTEENTH CENTURY

“Abraham Entertaining Three Angels” (Genesis, Chap. 18, verses 1 to 8). Under trees before a rude building are the three angels variously grouped, two seated before a table set with fruit; they are giving the message of the Lord to Abraham, who kneels near a doorway through which his wife Sarah is seen. The foreground is occupied by a diminutive ox and lamb amid wild flowers. Finely executed in rich colored silk threads on an ivory-silk ground. Oblong, framed and glazed.

Height, 15 inches; length, 18 inches.

539—LANDSCAPE NEEDLE PAINTING. ITALIAN OF THE EARLY SEVENTEENTH CENTURY

Depicting a panoramic view of the Bay of Naples; in the foreground, to right and left, is rocky ground occupied by large birds; the ground falls, to a stream on which a duck is swimming, and is sheltered by a large tree; beyond is a double-arched bridge and the ancient town stretching into the distance on either side; the bay beyond is spotted with islets and many ships ride at anchor on the broad waters; on the left, through rocks, is a curious arched aqueduct disclosing a village in the distance. Executed in soft harmonious silks. In the original carved and gilded frame, glazed with the remarkable old glass.

Height, 16 inches; width, 22 inches.

540—UNIQUE PRINTED SILK HANKERCHIEF. INDO-PORTUGUESE
GOAN OF THE SEVENTEENTH CENTURY

Composed of nine major octagonal medallions, each occupied by a pseudo-Chinese subject, "An Emperor Driving his Chariot"; these linked with small oblong panels, each presenting a pseudo-Egyptian figure, Isis carrying a lotus staff, and forming larger but subordinate octagonals paneled in a cruciform manner and displaying in the center a "Celestial Playing a Large Harp"; the flanking panels occupied by a gondola and occupants, a Chinese junk, pagoda and a European landscape; the triangular panels with eagles, with bulls' heads, flying dolphin and chimeras holding masks. The major octagons and outer edges are finished with narrow borders of gay trailing flowers in brilliant colors on ivory. The major octagons in brilliant colors on lavender grounds, the small connecting panels of blue on yellow grounds, and the subordinate octagons in bright colors alternately on ivory, green and rose-crimson grounds. (Imperfect.) Framed and glazed.

3 feet square.

541—LARGE ROSE-CRIMSON DAMASK PORTIÈRE. FRENCH OF THE
LOUIS XV PERIOD

Composed of two finely matched breadths; woven with a large, beautifully balanced, recurring pattern exhibiting lyre-shaped motives formed of two facing cornucopiæ evolving flowers, bouquets of varied flowers within elongated scrolled leaves, enriched with flowers and fruit motives; in brilliant crimson on a soft deep rose-pink ground.

Length, 3 yards 6 inches; width, 1 2/3 yards.

542—RICH YELLOW SILK DAMASK PORTIÈRE. SPANISH OF THE
LOUIS XIV PERIOD

Composed of four breadths. Woven with a remarkable pattern exhibiting varied large intricate bouquets of flowers within elliptical acanthus-leaf and scroll motives. The color is reduced to a straw-yellow over various areas.

Length, 2 1/3 yards; width, 2 yards 8 inches.

543—BRILLIANT ROSE-CRIMSON SILK DAMASK PORTIÈRE. SPANISH
OF THE RENAISSANCE PERIOD

Composed of six finely matched breadths. Each width holds a repeat of the boldly drawn pattern; two vase-like acanthus leaves support an elongated bouquet over which is a canopy of two large leaves, succeeded by fruit and flower motives.

Length, 2½ yards; width, 3 2/3 yards.

544—LARGE STRAW-YELLOW SILK DAMASK COVERLET. SPANISH
OF THE LOUIS XV PERIOD

Composed of four well-matched breadths. Woven with a beautiful recurring scrolled acanthus-leaf motive which supports dainty flower sprays. Trimmed with silk fringe.

Length, 2 yards 30 inches; width, 2½ yards.

545—SAPPHIRE-BLUE SILK DAMASK COVER. ITALIAN OF THE
LOUIS XV PERIOD

Composed of three and a third breadths. Woven with recurring diamond pattern displaying, at the top and base, vases of charming flowers; at the sides, detached sprays of flowers and fruit; in the panels, bouquets of flowers.

2 1/3 yards by 2 yards 4 inches.

546—LARGE CRIMSON SILK DAMASK COVERLET. ITALIAN OF THE
LOUIS XIV PERIOD

Composed of four evenly matched breadths. Woven with a recurring conventionalized pattern exhibiting alternately two scrolled tulips, infloretted acanthus leaves and a large bouquet. Trimmed with narrow silk edging.

Length, 3½ yards; width, 2 yards 6 inches.

547—DARK GREEN SILK DAMASK COVER. ITALIAN OF THE RENAISSANCE
PERIOD

Composed of four breadths. Woven with two varying, intricate, alternating bouquets of flowers within beautiful lyre-shaped motives formed of trailing stems in which tulip and leaf forms appear. The figures of silvery-green on a bottle-green ground.

2 yards 8 inches square.

548—YELLOW SILK DAMASK PORTIÈRE. SPANISH OF THE LOUIS
XIV PERIOD

Composed of four well-matched breadths. Each length approximately displays a full pattern, woven with alternating large blossoms and intricate bouquets of flowers within fine ogival scrolled acanthus leaves. Brilliant yellow damask, varying to a delicate straw-color. Trimmed on two sides with patterned white silk galloon.

Length, 3 yards; width, 2 yards 32 inches.

549—CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE RENAISSANCE PERIOD

Composed of four matched breadths. Woven with recurring ovoid band and leaf-scroll medallions surmounted by elaborate crowns and alternately filled with bouquets and vases of flowers.

Length, 4 1/3 yards; width, 2 yards 8 inches.

550—TWO YELLOW AND IVORY BROCADE PORTIÈRES. FRENCH OF
THE LOUIS XVI PERIOD

Composed of two finely matched breadths; displaying a charming recurring pattern of festooned bars supporting in the center a vase emitting graceful acanthus-leaf scrolls and a bouquet of loose flowers which is again succeeded by further acanthus-leaf scrolls; the center is flanked by two facing dogs and two tall vases of flowers surmounted by garlanded laurel leaves; woven in varying ivory tones on a greenish mustard-yellow silk ground.

Length, 3½ yards; width, 1 yard 11 inches.

551—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Exhibiting a center panel of floral diamonds; flanked by four similar borders. Trimmed with ivory linen lace on three sides.

3 yards 8 inches by 27 inches.

552—FILET LACE AND LINEN SERVIETTE. ITALIAN OF THE
RENAISSANCE PERIOD

A central panel of linen is bordered with a broad band of filet which displays a recurring pattern of angular lyre-shaped scrolls, enclosing leaf motives; at two ends are further panels of linen flanked by filet of a pattern of blossom motives. Trimmed with a scalloped crochet lace.

1 yard 31 inches by 1 yard.

553—FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD
Beautiful octagonal stellate blossoms, known as "The Seals of King Solomon," recur and fill the field. Bordered with a chevron and blossom pattern of great distinction. Trimmed with fringe on three sides.

Length, 2 1/3 yards; depth, 23 inches.

554—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD
Exhibiting a series of stellate blossoms within diamonds; finished with borders of angular leaf scrolls. Corners at foot rounded. Trimmed on three sides with fringe.

2 yards 7 inches by 23 inches.

555—FILET LACE AND LINEN CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Exhibiting five varied floral scroll insertions of filet in fine ivory linen. Finished with linen fringe.

Length, 2 1/3 yards; width, 1 2/3 yards.

556—LARGE FILET LACE AND LINEN TABLE COVER. SPANISH OF
THE RENAISSANCE PERIOD

Five differing broad bands of filet interrupt heavy linen and display angular scrolls, pomegranate and floral motives. Trimmed with lattice fringe.

2 1/3 yards square.

557—FILET LACE AND LINEN LATTICE CURTAIN. SPANISH OF THE
RENAISSANCE PERIOD

Five insertions of different widths display various angular devices and leaf motives and interrupt panels of heavy ivory linen.

Length, 3 1/3 yards; width, 2 2/3 yards.

558—FILET LACE AND LINEN CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Composed of five insertions of filet displaying recurring angular scroll and blossom motives on heavy ivory linen. Trimmed with linen fringe.

Length, 2 yards; width, 2 yards 20 inches.

559—FILET LACE AND LINEN LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Heavy linen interrupted by four wide insertions of filet displaying, in the two center panels, Archaic facing birds and stags among stiff formal leafage. The outer flanking panels are of angular ribbons tied in a true lover's knot at intervals.

Length, 2 yards; width, 2 yards.

560—FILET LACE AND LINEN LATTICE CURTAIN. SPANISH OF THE RENAISSANCE PERIOD

Composed of five insertions of filet displaying varied patterns of angular scrolls and pineapple motives, interrupted by heavy ivory linen.

Length, 2 yards 6 inches; width, 2 yards.

561—SIX CLARET VELVET CUSHION COVERS. GENOESE OF THE SEVENTEENTH CENTURY

Close heavy-pile velvet, fluctuating with the light to a soft rose color. Trimmed with patterned gold galloon.

30½ inches by 23½ inches.

562—RICH CLARET VELVET TABLE CENTER. GENOESE OF THE SEVENTEENTH CENTURY

Deep, loose pile with fluctuating soft sheen deepening to dark peach color. Ends paneled and trimmed with wide chevroned gold galloon of the period.

Length, 3 yards 4 inches; width, 24 inches.

563—GOLD AND CRIMSON VELVET LAMBREQUIN. GENOESE OF THE SEVENTEENTH CENTURY

Displaying a Tudor rose in center, flanked by tulip and lotus scrolls supporting crowns; small floral inwoven border at crown. Trimmed with patterned gold galloon and points with gold fringe. Lined with silk.

Length, 2 yards 15 inches; width, 24 inches.

564—DRAP D'OR BROCADE TABLE COVER. PERSIAN OF THE SEVENTEENTH CENTURY

Displaying charming recurring detached blossoming plants, woven in delicate pinks, blue, lavender, and green on a yellow drap d'or ground. Trimmed with gold galloon and edging. Lined with pink silk.

1 yard 15 inches by 1 1/3 yards.

565—GOLD AND SILVER EMBROIDERED RUBY VELVET COVER. PERSIAN OF THE EIGHTEENTH CENTURY

Simulating a rug, the field displays a central inscribed, stellate blossom with four points terminating in lotus blossoms within two scrolled arabesques, the inner having inscribed pendants; between the arabesques are flowers and four birds among formal foliage; the stellate blossom recurs at the corners; finished with major border of festooned acanthus leaves and lotus motives; small scrolled guards and an outer band of diamonds enclosing a series of pointed leaves. Very skilfully executed in solid and raised threads of silver and gold with passages of pink, blue and green on ruby velvet.

Length, 1 yard 26 inches; width, 1 yard 6 inches.

566—GOLD AND SILVER POINT D'ARRAS TEMPLE HANGING. ITALIAN OF THE LOUIS XV PERIOD

The mihrab arch has floral paneled columns supported on a pedestal developing ascending floral motives; in the arch is a very elaborately modeled and ornamented hanging lamp, and above is a large spandril panel of rose and silver scrolls enriched with cornucopiæ of flower and fruit motives. Finished with a narrow flower scroll border. Solidly executed in gold and silver threads and dainty pastel-colored silks on a solidly worked ivory basket-patterned ground. Trimmed at foot and small returns with gold thread fringe. Lined with old yellow silk.

Length, 2 1/3 yards; width, 1 1/3 yards.

567—GOLD EMBROIDERED IVORY-SILK BANNER. SPANISH OF THE
SEVENTEENTH CENTURY

Displaying an oval painting, "St. Nonanato," within a beaded framing, flanked by two cornucopiæ of flowers; surmounted by a basket of flowers and festooned at the foot; the field enriched with ogival leaf forms, enclosing small sprigs of flowers; finished with a border of oval medallions. Finely executed in various stitches of gold thread. Trimmed at three points with ivory and gold tassels. Lined with crimson silk.

Height, 2 yards; width, 1 yard 6 inches.

568—EMBROIDERED ROSE-CRIMSON VELVET BANNER. SPANISH OF
THE RENAISSANCE PERIOD

The soft lustrous shimmering velvet exhibits an ermine draped and crested shield, displaying, "The Madonna Holding the Holy Child," and standing on a skull. The shield heavily wrought in gold threads, on an embroidered drap d'argent ground. The Madonna in silk appliqué and gold threads and beads. Trimmed with wide patterned gold galloon and at the points with gold tassels. Lined with dark crimson silk.

Height, 2 1/3 yards; width, 1 yard 6 inches.

569—LARGE GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET BANNER.
ITALIAN OF THE SEVENTEENTH CENTURY

Oblong, executed in heavily raised and varied stitches of gold threads appliqué to the lustrous shimmering velvet. Displaying beautiful reversing acanthus-leaf scrolls supporting sprays of roses and lilies and an oblong inscribed panel; surmounted by a date palm tree. Bordered at foot with bands of stellate blossoms, lozenges and elongated medallions enclosing festooned vases, flanked by blossomed diamonds.

2 2/3 yards square.

570—RARE NEEDLEWORK ALTAR FRONTAL. ITALIAN OF THE SIXTEENTH CENTURY

"The Vision of St. Augustine," as recorded by himself. He was wandering along the shore lost in meditation. Suddenly he beheld the Child "Jesus," who had dug a hole in the sand and was filling it up with water; asked what He did, He told the Saint. "Impossible," exclaimed Augustine. "Not more impossible," replied the Child, "than for thee, O Augustine, to explain the mystery on which thou art meditating."

An expansive landscape with ancient architectural ruins on either side of the foreground, giving a vista of the sea and a large ship riding at anchor in a bay; in the distance is a castle and rocky headland sheltering a village; on the shore is the Infant Saviour appearing to the Saint, who is vested in a monk's habit.

Needle painting in soft silks, with portions of the architecture, the members of the cornices, capitals and bases worked in raised silver threads. Trimmed with a wide lattice and blossom patterned gold galloon.

Height, 3 feet 5 inches; length, 8 feet 2 inches.

571—JEWELLED NEEDLE-PAINTED ALTAR FRONTAL. ITALIAN OF THE SEVENTEENTH CENTURY

Depicting various episodes in the life of St. Francis of Assisi. The principal scene in the center exhibits the devout Saint receiving the stigmata. He is kneeling at the foot of a rocky eminence crowned by an extensive monastic building and occupied by various flowers and animals: hedgehog, dog, stag, antelope and rabbit. Nearby an observant disciple stares up to the sky at a jeweled apparition of Our Lord, which appears and sheds its rays to pierce the hands and feet of the kneeling Saint. On the right is a broad river with an island monastery and on another hill is a further monastery. St. Francis is again represented with a disciple on the stream in a most elaborately jeweled boat, preaching, while all the wonderful and varied fish rise just above the surface of the water to listen to his kind and gen-

[No. 571—*Continued*]

erous discourse. On the left is a further presentation of the Saint standing in an expansive rising country with high mountains and buildings in the distance. He is discoursing to and surrounded by birds of every species, while others are flying up from the far distance. Two golden apple trees in fruit seem to finish the scene at left and right. Solidly executed in brilliant silks and gold and silver threads, generously enriched with coral, garnet, agate and carnelian beads. Rare scroll and blossom border at crown and sides, defined with gold-embroidered bands wrought in rich silks and gold threads on a solid silver ground. Trimmed at foot with deep lattice gold fringe. Lined with a floral and pineapple crimson damask.

Height, 3 feet 6 inches; width, 8 feet.

572—IVORY DRAP D'OR AND D'ARGENT BROCADE TABLE COVER.
VENETIAN OF THE RENAISSANCE PERIOD

Woven with recurring vases of flowers within acanthus-leaf ogivals, crested with crowns. In blue, crimson, pink and drap d'or on a deep ivory ground. Trimmed with patterned gold galloon; lined with crimson silk. *1 yard by 1¼ yards.*

573—EMERALD-GREEN SILK AND DRAP D'OR CURTAIN. VENETIAN
OF THE SEVENTEENTH CENTURY

The field displaying recurring detached birds perched on scrolled sprays of flowers, woven in gold and silver on green ground. Finished at crown and foot with five varied borders and fringe. *Length, 2 2/3 yards; width, 1 yard 3 inches.*

574—GOLD-EMBROIDERED MUSLIN LATTICE CURTAIN. MOORISH
OF THE LATE SEVENTEENTH CENTURY

Composed of three panels, each exhibiting a rich recurring pattern of crimson and blue scrolled leaf medallions, enclosing dainty blossoms and placed midst a charming floral arabesque; executed in dainty silks enriched with stems of silver and gold threads; finished at the foot with two bands, one of lattice in silver and gold and the other of floral motives. The panels are defined and trimmed at crown by a broad patterned gold galloon; at the foot with gold fringe.

Length, 3 yards; width, 1 1/3 yards.

Third Afternoon

575—GOLD AND SILVER EMBROIDERED PURPLE VELVET PORTIÈRE.
ITALIAN OF THE RENAISSANCE PERIOD

Displaying two vigorously composed ascending volute leaf and husk scrolls, solidly executed in raised silver threads, occupied by fine conventionalized pomegranate motives in solid gold threads, touched with silver and green silk threads. Trimmed with patera and chevron-patterned gold galloon and deep gold fringe at foot. Lined with champagne-colored silk.

Length, 2 yards 26 inches; width, 1 yard 3 inches.

576—LARGE IVORY LINEN EMBROIDERED COVERLET. INDO-
PORTUGUESE; GOAN OF THE SEVENTEENTH CENTURY

In the center and at the four corners are double-headed displayed eagles, balanced by six horsemen, hunters and musicians, on an intricate field of growing and scrolled flowers on which birds, many wild animals and weird dragons appear; worked in crimson, pale green, blue and silvery-ivory on a deep ivory linen ground. The major border, of quaint birds alternating with scrolled blossoms, interrupted at the crown with panels of displayed eagles, flanking guards of floral sprays and birds. Trimmed with green and ivory fringe.

Length, 2 yards 26 inches; width, 1 yard 29 inches.

577—UNIQUE EMBROIDERED AND QUILTED LINEN COVERLET.
PORTUGUESE; GOAN OF THE SEVENTEENTH CENTURY

Depicting Biblical episodes in the life of King David, curiously mingled with many ancient myths of India.

King David appears seated and enthroned, a falcon on his wrist, in a central circular medallion surrounded by a banding occupied by strange huntsmen at the chase and mermaids blowing conch shells, and succeeded by a fine acanthus-leaf border which holds quaint birds and displayed double eagles at intervals. The field is literally covered with divers wild animals of the chase in vigorous action, executed on a small-diapered quilted ground, and is further enriched, at the corners with curved panels, at the sides with half-medallions and at the head and foot with delightful columned summer-houses; in all of these are varied figure

[No. 577—*Continued*]

subjects, some illustrating incidents in the King's adventurous career, others of warriors and huntsmen in semi-Oriental costumes; finished with an enclosing border similar to that of the medallion.

The ground of the following major border sustains beasts similar to those of the field and eight roundels displaying mythical animals and figure subjects, completed with a wide intricate band in which many hutsmen, some afoot, others mounted, and their hounds are seen in close proximity to innumerable beasts of the field and the chase.

Very skilfully executed with a pale yellow silk in tambour-stitch on ivory linen. The frequent repetition of the displayed double eagles of the Hapsburgs points to a sometime Royal owner.

Length, 3 yards 4 inches; width, 2½ yards.

578—LARGE EMBROIDERED IVORY SILK HANGING. CHINESE OF THE SEVENTEENTH CENTURY

A central floral banded circular medallion disclosing two Fu-lions playing with the brocade ball, executed in brilliant silks enriched with gold threads; the field displays corner motives and is ramified by interlacing floral scrolls of dull red silk enriched with threads of gold. Wide border of varied arabesques in which blossoms and trailing floral sprays occur with a small inner guard of sinuous scrolls and blossoms. Executed in brilliant silks and gold threads. Trimmed with a patterned and small fringed galloon and lined with old rose silk.

Length, 3 yards 6 inches; width, 3 yards.

579—LARGE GOLD-EMBROIDERED IVORY-SILK PORTIÈRE. FRENCH OF THE LOUIS XV PERIOD

The entire field displays a series of ascending shell scrolls in gold threads and scrolled palm branch in the form of broad chevrons which at intervals display sprays of lovely blossoms and birds of gay plumage. Solidly worked with great precision in beautiful harmonious silks on a ground of gray-ivory silk. Lined with ivory silk.

Length, 4 yards 6 inches; width, 2 yards.

580—GOLD AND SILVER EMBROIDERED PALE BLUE SILK BALDACHINO. ITALIAN OF THE LOUIS XV PERIOD

In the center of the field is an oval medallion of interlacing floral scrolls and at the foot similar floral arabesque corners; finished with a handsome wide border of interlacing scrolls bearing many blossoms. Heavily wrought in raised threads of silver and gold on a finely watered pale blue silk ground. Trimmed with gold and silver edging and lined with pale blue silk.

Length, 3 yards 6 inches; width, 2 yards 26 inches.

581—LARGE EMBROIDERED SILK HANGING. ITALIAN OF THE EIGHTEENTH CENTURY

The motive of Indo-Persian origin. Occupied by a "Tree of Life," sparse in foliage and growing among flowers from the greensward, it bears fruit and gorgeous flowers, pomegranates, peonies, wistaria, fuchsias and lotus blossoms, with occasional birds and caterpillars. Unusual border of great beauty, the corners of whorled leaves and pomegranate motives festooned with small blossoms, which recur in a modified manner and hold fruit and sprays of tulips and roses at intervals. A galaxy of colored needlework on a brilliant golden-yellow silk ground. Trimmed with crimson fringe and lined with crimson silk.

Length, 3 yards; width, 2 1/3 yards.

582—MAGNIFICENT BROCADE COVERLET. FRENCH OF THE LOUIS XIV PERIOD

Woven with boldly drawn detached sprays of tulips, snapdragon, peonies, pomegranates and convolvuli in brilliant, rich, natural colored silks on a ribbed ivory ground. Trimmed with ribbon and leaf patterned gold galloon and lined with dark green silk.

Length, 3 yards; width, 2 yards 34 inches.

583—SEAL BROWN VELVET HANGING. SPANISH OF THE SEVENTEENTH CENTURY

Composed of four breadths of velvet of most illusive warm mouse-color fluctuating to almost black in the depths; enriched at corners and two sides with embroidered coats-of-arms displaying a draped shield crested with a coronet and bearing a star and rampant lion standing between a wreath of two palm branches, worked on lavender silk with raised threads of gold and silver. Trimmed with an unusual lattice and blossom-patterned gold galloon.

Length, 3 yards 6 inches; width, 1½ yards.

584—LARGE GREEN VELVET BALDACHINO. ITALIAN OF THE SIXTEENTH CENTURY

Composed of five widths of lustrous, apple-green velvet sparkling in the sunlight, and with duller and more olive areas which show the ground of the cloth. Finished with patterned gold galloon.

Length, 2 1/3 yards; width, 2 yards 30 inches.

585—LARGE SEAL BLACK VELVET PORTIÈRE. GENOESE OF THE SIXTEENTH CENTURY

Composed of three and one-quarter breadths of lustrous velvet fluctuating in the light from a warm, deep dove tone to a profound seal black. Trimmed with a wide gold galloon of carnation and leaf-scroll pattern.

Length, 3 yards 21 inches; width, 2 yards.

586—SIX UNIQUE ROSE-CRIMSON DAMASK COLUMN PANELS. ITALIAN OF THE RENAISSANCE PERIOD

Composed of two beautifully matched breadths. Each width almost discloses a full repeat of this magnificent pattern; woven with a succession of highly conventionalized garlanded motives simulating crowns, cornucopiæ, pine-apples and a variety of flowers, in deep rose-pink on a brilliant crimson ground.

Height, 14 feet; width, 4 feet 3 inches.

587—SIX IVORY AND GOLD SILK BROCADE CURTAINS. FRENCH
OF THE FIRST EMPIRE PERIOD

Composed of two well-matched breadths. Lampas weave, exhibiting recurring floral lobed arabesques, canopied by two broad, scrolled and pointed leaves, and bearing interesting fruit and vine motives; the figures of damasked ivory on a resplendent yellow ground.

Length, 4 1/3 yards; width, 1 yard 6 inches.

588—FOUR CRIMSON DRAP D'OR BROCADE CURTAINS. FRENCH OF
THE LOUIS XIII PERIOD

Composed of two evenly matched breadths; woven with alternating series of ovoidal medallions holding bouquets of flowers within floral and grapevine scrolls, in threads of gold on a crimson damasked silk ground. Trimmed with a deep lattice gold thread fringe.

Length, 3 1/2 yards; width, 1 yard 6 inches.

589—FOUR ROSE-CRIMSON VELVET CURTAINS. GENOESE OF THE
SEVENTEENTH CENTURY

Composed of two breadths. Lustrous, shimmering, jaspé velvet, pulsating with every shifting beam of light. Three show an old-yellow pile on the backs.

Length, 3 1/3 yards; width, 1 yard 3 inches.

590—UNIQUE SET OF PETIT-POINT BED DRAPERIES. ENGLISH OF
THE SIXTEENTH CENTURY

Valances of deep blue cloth paneled with floral and fruit scrolled bands, and edged with typical detached English blossoms and a curious, dependent fringe formed of loose blossoms; executed in rich dull colors on an ivory silk ground. Comprising three valances, coverlet and two narrow side curtains.

Valances: Length, 2 yards 8 inches; depth, 21 inches.

Coverlet: Length, 1 3/4 yards; width, 1 1/3 yards.

Curtains: Length, 2 yards 6 inches; width, 24 inches.

591—HISTORICAL PETIT-POINT PANEL. FRENCH OF THE SIXTEENTH CENTURY

"The Marriage of Henry IV to Margaret de Valois. A.D. 1572." Depicting in the center a Vested Prelate joining the hands of the gallant Monarch and his Queen, who are magnificently robed for the august occasion; on the right stands Henry III. of France and his Queen, and on the left stand the Duke of Anjou and the great and famous Sully in armor, with an ample robe thrown round him. A quaint wooded landscape, with châteaux and villages in the distance, fills the background; between the figures in the foreground are large individual blossoming plants, tulips, roses and lilies. The deep blues and greens of the landscape make an admirable foil for the gala dresses of the courtly figures, which are mostly in soft subdued tones of pinks, ivories, yellow and pale blues. The borders display a multitude of trailing flowers in low tones on a rich deep old crimson.

Height, 2 feet 4 inches; width, 7 feet.

592—FRAGMENT OF A LARGE TAPESTRY. BRUSSELS OF THE GOTHIC PERIOD

In the foreground is a large wolf devouring a calf which he has brought down to earth, while a small, impotent dog approaches from the right; the immediate foreground is demarcated by an irregular row of large broad-leaved wild flowers in blossom, and the background is of large serrated leaves, partially scrolled through an open fence of rustic staves. Finished with bands of black, ivory and blue. The animals are in brownish pinks, tans and ivories on a yellow ground, with the foliage of varied greens deepening to a profound dark blue.

Height, 4 feet 4 inches; width, 6 feet 10 inches.

593—TAPESTRY PANELS IN THE SEVENTEENTH CENTURY FLEMISH STYLE

(A) "Playing Bowls," after David Teniers the Younger. Before an old gabled tavern, with its distinguishing flag flying at the eaves, two groups of peasants are occupied

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with rural pleasures; at right two boors are playing a game of bowls, and four others stand about, interested spectators of the game; at the left four others are assembled at a table spread with wine; one man, evidently overcome, rests his head on his hands on the table; a woman and man, seated, are in conversation with a woman standing at the side; the right distance occupied by a rough hill, crested with a church and habitations. The rich warm costumes of yellows, blue, crimson, green and lavender are admirably disposed against the dull tones of the tavern and hillside.

(B) "Archery Contest," after David Teniers the Younger. In the foreground at right is a group of boors assembled round a table, three seated, two playing cards, the others interested spectators in the game; just beyond, in the rough rising roadway, are six others engaged in an archery contest; one is about to shoot at a diamond target set on an old stone buttress; flanking the road at right are two cottages, various utensils spread out before the first, near the door of which are a man and woman, and another boor enters the second with a sack on his back; at left is a rocky landscape broken by several trees; mountains and castle in distance.

Height, 2 feet 9 inches; length, 3 feet 7 inches.

594—PAINTED ARRAS TAPESTRY. ITALIAN OF THE SEVENTEENTH CENTURY

"The Circumcision of the Child Jesus." The beatified Child, with a nimbus round His head, is resting on an altar, His eyes upturned to a light which appears from Heaven. The High Priest, his ephod on his breast, stands at the left of the altar asking benediction on his act; two acolytes with lighted tapers are beside him, one kneeling. On the right, in various attitudes of ecstatic emotion, are the Holy Virgin, St. Joseph, St. Anne and St. Joachim. Overhead, cherubs are hovering among clouds in the portico of the temple. The architectural features are soft pearly grays and tan, and the coloring in the draperies has a pastel-like feeling, with a soft greenish blue giving the keynote. Signed on the lower right: Domencini Fiorentini.

Height, 7 feet; width, 5 feet 6 inches

595—UNUSUAL WOOLEN VELVET PORTIÈRE. SPANISH OF THE
SIXTEENTH CENTURY

Woven in one piece with recurring floral motives enclosed in quatrefoil oval medallions alternating with smaller floral devices. Executed in burnt orange, black and pale sapphire blue on a ground of light tan in the medallions and black on the ground of the smaller floral motives. Border of entwining scrolled acanthus leaves in orange and tan on a sapphire-blue staff, with a black ground and small yellow floral guards.

Length, 3½ yards; width, 2 2/3 yards.

596—RARE WOOLEN VELVET PORTIÈRE. SPANISH OF THE SEV-
ENTEENTH CENTURY

Woven in four beautifully matched breadths; with recurring scrolled vases of flowers alternating with festooned boat-shaped vases of flowers. Executed in lustrous crimson and ivory on deep rich peacock blue ground. Trimmed with crimson fringe.

Length, 3 1/3 yards; width, 2 1/3 yards.

597—RARE SAPPHIRE-BLUE AND YELLOW NEEDLEWORK ALTAR
CARPET. SPANISH OF THE SEVENTEENTH CENTURY

Exhibiting a stellate octagonal central medallion of pale blue on an old yellow ground surrounded by a sapphire-blue banding crested with angular floral scrolls on a ground of warm gray and enclosed by a lobed square border broken by highly conventional floral motives in soft pink, ivory, yellow, pale and sapphire blues on a soft olive ground, the lobes outlined with a curious latch-hook edging in dull pink, ivory and blue. The general field of old yellow, varying to charming apricot tones, supports at the two ends exceptionally charming large scrolled fleurs-de-lis flanked by archaic birds of varied plumage, rabbits, heraldic rampant lions, sheep and miniature conventionalized trees, executed in the colors of the center. The deep border of foliated angular scrolls, enclosing vases of carnations and facing birds, is in the soft colors of the field on a delightful sapphire ground wandering from a light to a darker key.

11 feet 9 inches by 6 feet 2½ inches.

598—HISTORICAL TAPESTRY. BRUSSELS OF THE RENAISSANCE PERIOD

"The Wisdom of King Solomon" (Proverbs, Chapter 23, Verses 12 to 16). The crowned Royal Judge, clad in ample draperies and holding a scepter in his hand, is enthroned on a richly tiled and balustraded terrace overlooking an extensive wooded, hilly country with a straggling city in the distance; occupied in the middle distance on the left by two groups, in one of which are men holding a youth prone to the ground and beating him with rods, while the other group surveys the punishment. Before the King, on the left, is a seated scribe diligently recording his judgments in a book which he holds on his knees, and an elderly man holding a wilful youth with a restraining hand. The youth is being arraigned by the accusing hand of the judge. On the right is a tall husbandman pointing with admiration to a placid lad who is crowned with laurels and stands beside him. An early allegory of Industry and Idleness. Admirable rich colors distinguish the draperies and tiles; crimson, light and dark blues, green, dull warm yellows and ivories, which are finely accentuated by the low tones of the landscape.

Height, 8 feet; width, 8 feet.

599—LARGE GROTESQUE TAPESTRY. FLEMISH OF THE RENAISSANCE PERIOD

"An Animated Hunting Scene." An extensive open wooded country, occupied on the right by a grand château with drawbridges and its defensive moat enlarged to a small lake on which are men in a small boat, is the setting for varied groups of huntsmen in vigorous action. On the left three wild boars are attacking several mounted cavaliers, who are hardly defending themselves, while some spearmen are *hors de combat* on the greensward. Others are running to assist and attempt a *coup de grâce*. A huntsman in the center, with his arquebus slung over his shoulder, is hurriedly escorting a lady to safety. From the right a courtly cavalcade approaches toward the fray with a retinue and many hounds. The foreground discloses, among large-leaved

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plants and flowers, a vicious combat between a chimeric lion and wild horse that is almost driven prone to the ground. From the left a tiger springs toward the mêlée, while a timorous stag is attempting to escape. On the right are several ostrich-like birds and foxes in more or less belligerent moods. The subtle, harmonious color range of the varied yellows, greens and deep blues in the green-sward and woodland is much enriched by the passages of dull browns and reds in the animals, and the ivories, soft pinks and clearer blues of the costumes.

Wide, elaborate borders in the colorings of the field, on yellow grounds, complete the panel; those at the crown and foot are alike and display a central draped and canopied garden portico occupied by a seated, kingly figure playing on a harp to the ladies of his court, and varied ingenuous flanking arabesques enclosing huntsmen blowing horns, demi-sculpted figures, sphinx, fruit and many birds; the side borders exhibit in varied canopies and niches allegorical figures of "Mercy," "Truth" and "Justice"; the inner guard is of chevron and half-blossom motives, with the outer guard of patera and medallion motives varied with staves.

Length, 3 yards 26 inches; width, 5 2/3 yards.

600—LARGE GROTESQUE TAPESTRY. FLEMISH OF THE RENAISSANCE PERIOD

Companion to the preceding. Similar in composition except in the foreground, where a lion and leopard seem loath to encounter two birds of very belligerent aspect, and a somewhat varied arrangement of architectural features. The allegorical figures in the borders represent Vanity, Dancing and Music.

Length, 3 yards 17 inches; width, 3 yards 17 inches.

FOURTH AFTERNOON'S SALE

THURSDAY, APRIL 10, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

601—GOLD-EMBROIDERED CRIMSON VELVET MISSAL COVER. ITALIAN OF THE RENAISSANCE PERIOD

Both sides display a crowned phoenix worked in dull silks and gold threads within a scrolled ovoidal medallion. Pan-eled and trimmed with varied chevron-pattern gold galloon.

602—TWO EMBROIDERED BLUE SILK WAFER HOLDERS. ITALIAN OF THE RENAISSANCE PERIOD

One, exhibiting a floriated rayed cross in gold within a beautiful gold scrolled arabesque bearing fine blossoms and fruit in varicolored silks on a pale blue silk ground; the other, displaying a floriated rayed silver cross within a floral arabesque, executed in pinks, ivory and green and silver thread on a dark blue silk ground.

603—TWO GOLD-EMBROIDERED IVORY-SILK WAFER HOLDERS. ITALIAN OF THE RENAISSANCE PERIOD

One, displaying a central blossom with scrolled carnation corners and sides executed in pastel colored silks and gold threads; the other, with central floriated cross and the corners lily and tulip scrolls finely wrought in solid threads of gold.

604—JARDINIÈRE VELVET WAFER HOLDER. ITALIAN OF THE LOUIS XIII PERIOD

Woven on both covers with pink and deep crimson rose sprays and emerald-green leafage in cut and uncut velvet, on a rich ivory-silk ground. Trimmed at corner with gold and silken tassels.

605—GOLD AND SILVER EMBROIDERED WAFER HOLDER. ITALIAN
OF THE RENAISSANCE PERIOD

Floriated sunburst center bordered with tulip scrolls, beautifully worked in silver and gold threads on crimson silk. Trimmed with silken galloon and crimson and gold tassels at corners.

606—UNIQUE EMBROIDERED WAFER HOLDER. SICILIAN OF THE
RENAISSANCE PERIOD

Richly wrought with silver and gold threads, colored silks and innumerable coral beads, with a stellated arabesque from which spring many silken flowers. Trimmed with galloon and crimson and gold tassels at corners.

607—TWO GREEN CUT-VELVET STOLES. GENOESE OF THE
RENAISSANCE PERIOD

One woven with recurring leaf scrolls alternating with small fleurs-de-lis in cut and uncut moss-green velvet on dull orange silk ground, shot with gold; enriched with crosses and trimmed at lappets with silver lace. The other, woven with an interesting lattice pattern formed of billet and leaf motives enclosing single blossoms in lustrous cut and uncut apple-green velvet on a lighter silk ground. Lappets and neck enriched with silk galloon cross. Lappets trimmed with lattice silk fringe.

608—TWO IVORY BROCADE STOLES. SPANISH OF THE LOUIS XV
PERIOD

Displaying three intervalled crosses on brocade woven with bouquets of pink roses. One has lappets of Venetian drap d'argent. Lappets trimmed with deep gold fringe. Lined with champagne silk.

609—SET OF GREEN AND GOLD BROCATELLE STOLES AND MANI-
PLES. ITALIAN OF THE SEVENTEENTH CENTURY

Scroll and crown pattern, woven in brilliant golden silk on a soft apple-green; consisting of two stoles and three maniples.

610—GOLD-EMBROIDERED CRIMSON-SILK MANIPLE AND STOLE.
ITALIAN OF THE RENAISSANCE PERIOD

Displaying three floriated crosses, interrupting arabesques in which fruit and floral motives appear. Executed in drap d'or and argent appliqués, outlined with gold threads and touched with varicolored silk. Lined with blue silk.

611—TWO MANIPLES AND STOLE OF PURPLE CUT VELVET.
GENOESE OF THE SIXTEENTH CENTURY

Woven with recurring scrolled leaves and small blossoms in purple cut and uncut velvet on a dark rich golden yellow shot with silver. (One incomplete.)

612—TWO VELVET STOLES. GENOESE OF THE SEVENTEENTH CENTURY

One, lustrous crimson velvet, woven with a scroll pattern in cut and uncut velvet on a lighter silken ground. The other, a fragment, apple-green velvet of rare quality, displaying a cross of galloon at neck.

613—THREE VELVET STOLES. ITALIAN OF THE EIGHTEENTH CENTURY

(A) Close-pile yellow velvet, fluctuating in the light from deep golden tones to a pale amber. Trimmed at lappets with silver galloon.

(B) Cut and uncut dark blue velvet, enriched with floral stripes.

(C) Lustrous emerald green velvet. The lappets trimmed with yellow silk.

614—GOLD-EMBROIDERED ROUGE-DE-FER SILK MANIPLE AND STOLE. ITALIAN OF THE SEVENTEENTH CENTURY

The maniple displays three rayed crosses interrupted with floral scrolls in which are two antelopes; stole similar. Richly executed in raised solid silver and gold threads.

615—GOLD-EMBROIDERED SILVER LACE STOLE AND MANIPLE.
ITALIAN OF THE LOUIS XV PERIOD

Exhibiting floriated crosses at center and lappets with intervening scrolls worked in raised gold threads, and varied large blossoms executed in pink, deep rose, lavender and green silks. Trimmed with an embroidered gold band and the stole with gold fringe. Lined with yellow silk.

616—TWO ROSE-CRIMSON VELVET CUSHION COVERS. GENOESE OF
THE SEVENTEENTH CENTURY

Jaspé velvet of a shimmering, rosy hue, developing deeper tones. Trimmed with patterned gold galloon.

19 inches by 24 inches.

617—SILK EMBROIDERED "MILLE-FLEURS" CUSHION COVER.
PERSIAN OF THE SEVENTEENTH CENTURY

Occupied by floral stripes diagonally placed and daintily worked with solid stitches in soft reds, blues, greens, lavenders and yellows on alternate grounds of ivory and fawn-color, these defined by narrow herring-bone guards of green and black; floral border on one end with small returns.

29 inches by 28 inches.

618—RARE CRIMSON AND DRAP D'OR BROCADE COVER. VENETIAN
OF THE RENAISSANCE PERIOD

Displaying recurring lyre-shaped floral motives in gold threads on a soft crimson corded silk which further exhibits a curious broken lattice, woven in floating silk threads of a deep, rich crimson. Lined with tan silk.

20 inches square.

619—UNIQUE GOLD-EMBROIDERED SILK CHALICE-COVER. SPANISH
OF THE RENAISSANCE PERIOD

Sunburst center occupied by the sacred monogram "I H S," with a border of intricate interlacing floral scrollings of distinguished character, in which honeysuckle motives appear. Exquisite needlework in fine gold threads so accurately worked that the pattern is perfectly repeated on the ivory-silk back. Trimmed with fan-shaped gold lace.

30 inches square.

620—EMBROIDERED ECCLESIASTICAL BANNER. SPANISH OF THE
LOUIS XIV PERIOD

Solid needlework of varied stitches of pale silks and silver and gold threads; lobate circular form, occupied by a sunburst over a monstrance which is flanked by two cherubim bearing the fruits of the harvest, and at the foot by three seraphs' heads; border of fine acanthus-leaf scrolls sustaining gold shell-lobes.

Height, 30 inches; width, 28 inches.

621—EMBROIDERED GREEN SILK COVER. ITALIAN OF THE LOUIS
XV PERIOD

Central medallion composed of four tulip motives in brilliant silks interrupted by sheaves of wheat-like motives in gold and silver threads; at the corners are rose and tulip bouquets springing from small silk and gold cartouches interrupted on sides with smaller blue and lavender blossoms on an emerald-green corded silk. Trimmed with narrow gold lace and lined with yellow silk.

26 inches square.

622—EMBROIDERED CRIMSON VELVET COVER. PERSIAN OF THE
SEVENTEENTH CENTURY

The center occupied by a stellate blossom of solid threads of silver and gold within a floral arabesque; finished with narrow floral scroll borders; on a crimson velvet ground. Trimmed with gold gimp and lined with silk.

24 inches square.

623—BLUE AND GOLD BROCADE COVER. VENETIAN OF THE
RENAISSANCE PERIOD

Woven with recurring blossoms in gold and silver amid green and ivory leaf scrollings on a deep, rich blue ground. Trimmed with narrow, fan-shaped gold lace.

26 inches by 23 inches.

Fourth Afternoon

624—GOLD-EMBROIDERED IVORY-SILK CHALICE-COVER. ITALIAN OF
THE LOUIS XVI PERIOD

Sunburst center monogrammed "I H S" in gold threads; delightful scrolled leaf border in gold threads sustaining, at intervals, blossoms of roses and carnations; scrolled arabesque corners in gold terminating in silk blossoms. Trimmed with fan-shaped gold lace and lined with ivory silk.

24 inches square.

625—GREEN AND IVORY JARDINIÈRE VELVET PANEL. FRENCH OF
THE LOUIS XVI PERIOD

In the center an oval bouquet of flowers within a typical floral medallion, the border of lace medallions; finished on the two ends with interesting panels exhibiting bouquets of small flowers supported by scrolled acanthus leaves. Woven in cut and uncut velvet of pale green, lavender, blue and champagne color on ivory-silk ground. Lined with crimson silk.

Height, 29 inches; width, 18 inches.

626—SMALL GOBELINS TAPESTRY PANEL. FRENCH OF THE SEV-
ENTEENTH CENTURY

Occupied by a bust length of Our Lord Jesus Christ, nude, save for a crimson drapery cast over His shoulders, of sorrowful, upcast mien, crowned with thorns and a halo: in soft colors on a brown background.

Height, 28 inches; width, 21 inches.

627—RARE EMBROIDERED IVORY-SILK CHALICE-COVER. ITALIAN
OF THE SEVENTEENTH CENTURY

Occupied in the center by a circular medallion bearing the sacred insignia surrounded by scrolled tulip motives, these reappearing at the corners; skilfully wrought in raised gold threads enriched with many coral beads. Trimmed with cut-gold thread fringe. Lined with old-yellow silk.

28 inches square.

628—TWO LARGE GOLD-EMBROIDERED ECCLESIASTICAL ESCUTCHEONS. ITALIAN OF THE SEVENTEENTH CENTURY

Heavily wrought scrolled cartouche in varied stitches of gold threads with passages of crimson and other silks, surmounted by a ducal crown; the shield bears a cross supported by a columned funerary-urn under a weeping-willow tree.

Height, 3 feet 6 inches; width, 1 foot 10 inches.

629—TEN CUT-VELVET CUSHION COVERS. GENOESE OF THE LOUIS XIII PERIOD

Woven with large floral motives among leaf scrolls, in rich crimson cut and uncut velvet on a lighter-toned silken ground. Bordered with a wide, patterned gold galloon.

26 inches by 22 inches.

630—FIFTEEN CRIMSON AND GOLD-EMBROIDERED CUSHION COVERS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqués of rose crimson satin enlivened with velvet and gold spangles, couched with a cream and silver cord on a drap d'or ground; displaying a scrolled arabesque in which conventional blossoms occur.

27 inches by 21 inches.

631—THIRTEEN SQUARE, CUT-VELVET CUSHION COVERS. GENOESE OF THE RÉGENCE PERIOD

Woven with a distinguished pattern displaying a vase of small flowers and trailing vines within a valanced and scrolled leaf-cartouche; cut and uncut claret-colored velvet on lighter silken ground. Bordered with fine old patterned gold galloon.

26 inches by 24 inches.

632—EIGHT ROSE-CRIMSON VELVET PANELS. GENOESE OF THE SEVENTEENTH CENTURY

Oblong, displaying at the top an arch of green floral damask appliqué; close-pile lustrous velvet with downlike rose shimmer, deepening to rich ruby tones.

Height, 3 feet 5 inches; width, 2 feet 3 inches.

633—SILVER AND GOLD EMBROIDERED APRICOT SILK TABLE COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Central scrolled oval medallion in gold and silver threads occupied by a shepherdess and her pet lamb; from the top of the medallion emerge many reversing volute scrolls in silver threads which develop sprays of pansies, carnations, buttercups and hyacinths; the flowers and shepherdess are solidly worked in harmonious silks. Trimmed on the two ends with silver fringe.

1 yard 5 inches by 24 inches.

634—PETIT-POINT AND EMBROIDERED COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Pointed-arch center of four panels, occupied by a sea-horse amid scrolls, and at the foot with bird among fruit and scrolls; finished with a border of flowers and scrolls interrupted with crowns and various guards of chevron pattern; finely executed in needlepoint in colored silks on an ivory ground, with the general field of solid basket pattern in pale green. Trimmed with pale green silk fringe.

1 yard 3 inches by 27 inches.

635—SILK-EMBROIDERED LINEN AND FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Oblong ivory linen panel finished alike on both sides, and occupied by a curious tulip motive flanked by floral scrolls, two facing running leopards and birds, in bright-colored silks, surrounded by a wide reversing carnation filet border. Finished with an embroidered linen band showing birds, floral scrolls and dogs. Trimmed with chevron patterned lace.

1 yard 5 inches by 24 inches.

636—TWELVE EMBROIDERED BLUE DAMASK PANELS. ITALIAN OF THE LOUIS XIII PERIOD

Oblong, occupied at the foot with a large bouquet of lovely growing flowers among which a bird appears; bordered on three sides with interlacing volute scrolls bearing charming blossoms and finished with narrow, multicolored silk band. Solidly executed in rich, lustrous silks of varied colors and applied to a large floral-patterned silk damask of rich, wavering sapphire-blue.

Height, 3 feet; width, 1 foot 10 inches.

637—SIX CISELÉ GREEN VELVET AND DRAP D'OR PANELS.
FRENCH OF THE LOUIS XVI PERIOD

Vines, bearing large leaves and bunches of grapes, form an oval medallion in center; on field of small trailing floral sprays, woven in an elusive emerald-green velvet on a golden ground. Scroll border of dainty acanthus leaves in the "Salambier" manner, in gold on a ground of recurring green velvet. Lined with crimson silk.

Height, 4 feet; width, 2 feet.

638—SIX ROSE-CRIMSON CUT-VELVET CUSHION COVERS. ITALIAN
OF THE LOUIS XIV PERIOD

Woven with beautiful large floral motives within scrolls, in cut and uncut velvet on silk ground of a lighter tone. Trimmed with patterned gold galloon. The backs of rare crimson brocatelle.

Length, 33 inches; width, 29 inches.

639—EMBROIDERED IVORY-SILK LAMBREQUIN. PORTUGUESE OF
THE LOUIS XV PERIOD

A central deeply scrolled floral cartouche evolves cornucopie from which spring sprays of flowers and volute scrolls bearing large pink tulips and peonies; solid needlework in brilliant colored silks on an old-ivory silk. Trimmed with deep crimson silk fringe.

Length, 2 1/3 yards; depth, 24 inches.

640—EMBROIDERED CRIMSON VELVET LAMBREQUIN. GENOESE OF
THE SEVENTEENTH CENTURY

A central vase of gold threads, holding tulips and roses in raised colored silks, is supported on crowned reversing volute leaf-scrolls formed of drap d'argent; the latter bear beautiful sprays of flowers in raised silks and gold threads on a lustrous velvet with a rose sheen, deepening in areas to a purplish-crimson. Trimmed with yellow and crimson silk galloon and at the foot with a tasseled fringe of the same colors.

Length, 1 2/3 yards; depth, 21 inches.

641—LONG NEEDLEWORK VALANCE. ITALIAN OF THE SEVENTEENTH CENTURY

“Point Hongroise”; displaying reversed acanthus-leaf scrolls entwined with flowers in rich reds, lavender, blue, green and yellow on an ivory ground. Trimmed with wide, patterned gold galloon at top and at foot, also with deep gold fringe.

Length, 3 yards; depth, 19 inches.

642—RUBY VELVET TABLE COVER. GENOESE OF THE SEVENTEENTH CENTURY

Close, heavy-pile lustrous velvet, with a charming reflecting sheen of rose-crimson. Trimmed with patterned gold galloon.

1 yard 32 inches by 21 inches.

643—GOLDEN YELLOW AND GREEN BROCATELLE VALANCE. ITALIAN OF THE RENAISSANCE PERIOD

Woven with recurring ogival leaf-forms which emit and enclose two floral motives; finished with narrow lyre and patera inwoven borders, in a brilliant golden-yellow on a grass-green ground. Trimmed with deep silk fringe to match.

Length, 3 yards 30 inches; depth, 17 inches.

644—SAPPHIRE-BLUE BROCADE TABLE CENTER. VENETIAN OF THE RENAISSANCE PERIOD

Woven with recurring quaint, trailing floral vines in gold and silver threads on a damasked ground which displays large pomegranates and blossoms as a background for the silver and gold flowers of the major pattern. Trimmed with open gold lace and lined with old light red watered silk.

1 2/3 yards by 20 inches.

645—SILK-EMBROIDERED LINEN VALANCE. VENETIAN OF THE SIXTEENTH CENTURY

The field occupied by varied diamonds of embroidered drawnwork, which enclose carnation motives; border of individual carnation blossoms. Trimmed with multicolored silk fringe on three sides, and lined with green silk.

Length, 2 yards 4 inches; depth, 14 inches.

646—CRIMSON VELVET VALANCE. GENOESE OF THE SEVENTEENTH CENTURY

Composed of three panels defined and trimmed with patterned gold galloon; lustrous crimson velvet, developing in certain lights a light flame-colored sheen. Trimmed with gold lace.

Length, 2 2/3 yards; depth, 21 inches.

647—THREE LONG GOLD AND SILVER EMBROIDERED CRIMSON SILK BORDERS. BROUSSAN OF THE SEVENTEENTH CENTURY

A close-leaved, deep, sinuous stem of gold encloses bow-knotted rose bouquets and trailing floral vines; worked in pale blue, pink, green and yellow silks and silver and gold threads. Trimmed with silver fringe.

Length, 5 yards; depth, 20 inches.

648—EIGHT CRIMSON VELVET COLUMN PANELS. GENOESE OF THE SEVENTEENTH CENTURY

Woven with a close, high pile, displaying in the light, a rich sheen wandering from brilliant rose to rich, deep crimson.

Height, 9 feet 6 inches; width, 1 foot.

649—RARE DRAP D'OR CUT-VELVET AND EMBROIDERED TABLE COVER. GENOESE OF THE RENAISSANCE PERIOD

A magnificent blossom is supported by a lyre-shaped acanthus scrolling which bears a floral pendant and many fine flowers woven with radiant, warm yellow and soft green jaspé in cut and uncut velvet on a brilliant yellow drap d'or ground; finished with a straw-yellow drap d'or border embroidered in solid silver with detached, scrolled cartouches and corners. Trimmed with silver galloon and lace and lined with charming corn-yellow floral damask.

1 yard 15 inches by 32 inches.

650—ROSE-CRIMSON VELVET VALANCE. GENOESE OF THE SIXTEENTH CENTURY

Composed of five oblong panels defined and trimmed with a vine and grape patterned gold galloon. Lustrous closely woven velvet, shimmering in the light from a rose pink to deep rich crimson. Trimmed at foot with silver-gilt fringe.

Length, 2 yards 34 inches; depth, 20½ inches.

651—CRIMSON AND YELLOW BROCADE PANEL. FRENCH OF THE
LOUIS XIV PERIOD

A noble pattern vigorously drawn; of deep straw-yellow on a crimson ground, terminated at top and foot with defining inwoven bands of imbrications and scrolled leaves, and displaying a large, garlanded, two-handled vase holding magnificent peonies and various other lesser blossoms. Trimmed on ends with crimson and yellow lattice fringe.

Height, 6 feet; width, 2 feet 10 inches.

652—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET BANNER. ITAL-
IAN OF THE SEVENTEENTH CENTURY

Oblong, executed in heavily raised and varied stitches of gold threads; displaying an orb banded and crested with a crescent in silver, supported within a magnificent acanthus leaf and lily spray wreath; surmounted by a monogram M.A. of flowers. Bordered at foot with bands of stellate blossoms, lozenges and honeysuckle and blossom medallions; appliqué to the lustrous shimmering velvet.

Height, 4 feet 4 inches; width, 2 feet 9 inches.

653—CLARET CUT-VELVET TABLE COVER. GENOESE OF THE
RENAISSANCE PERIOD

Woven with highly conventional lily motives within floral sprays and acanthus leaves in cut and uncut deep claret velvet on a lighter silk ground. Trimmed with variable gimp edging and lined with yellow silk.

1 yard 8 inches by 1 yard 2 inches.

654—EMERALD-GREEN VELVET TABLE COVER. ITALIAN OF THE
SIXTEENTH CENTURY

Lustrous emerald-green velvet, shading with the light to almost apple-green. Trimmed with patterned gold galloon.

1 yard 9 inches by 1 yard 3 inches.

655—SILK NEEDLEWORK BANNER. SPANISH OF THE EIGHTEENTH CENTURY

Under a canopy of glorious yellow sunbeams, among which are two cherubs bearing laurel wreaths, are two young martyrs attired as Roman soldiers, in their full panoply of war, standing on either side of a broken column and each holding aloft a small cross, their arms piled in a corner near them; each has one leg manacled and holds the end of a chain in his hand. Solidly worked in harmonious silks, gold threads and spangles. Below is an inscription: "O multum beata Terra Gadibana, que gremio suo tau torum Martirum E—Servandi et Germani Lratrum E sanguinem suscepit Ex Breviario Hispalensi." Finished with a border of feather and pearl scrolls and floral bouquets, executed in silver and gold threads and spangles on an ivory silken ground. Trimmed with gold lace and lined with green silk.

Height, 3 feet 7 inches; width, 3 feet.

656—SILVER AND GREEN BROCADE TABLE COVER. FRENCH OF THE LOUIS XIV PERIOD

Broad, sinuous, recurring leaf-scrolls bearing finely cusped and freely open crimson and pink peonies, hold between them, at intervals, chevron-like pendants of small blossoms; richly woven with silver threads on a fine bottle-green corded silk. Trimmed with gold galloon and lined with the palest of pink silk.

1 yard 6 inches square.

657—EMBROIDERED GREEN SILK TABLE COVER. SICILIAN OF THE SEVENTEENTH CENTURY

Composed of alternating squares of emerald-green watered silk, and dark embroidered tawny scrim enriched with cruciform carnation motives within lozenges, in soft pinks, ivory and yellows. Trimmed with leaf-form edging in yellow and ivory.

1½ yards by 1 1/3 yards.

658—GREEN AND GOLD BROCATELLE CHASUBLE. VENETIAN OF
THE RENAISSANCE PERIOD

The orphreys of recurring scrolled floral motives woven in grass-green and silver threads on a deep old-gold ground, flanked by panels filled with similar motives in a larger scale in green and ivory on an old yellow ground; trimmed with gold gimp of the period.

659—DRAP D'OR AND GREEN BROCADE CHASUBLE. VENETIAN OF
THE LOUIS XIII PERIOD

Very beautiful triangular floral bouquets, festooned with small flowers, vine leaves and grapes, are enclosed within lacelike sinuous ribbons which display at intervals flowers among fern-leaf motives, woven in pastel colors and drap d'argent on a damasked emerald green ground. Lined with crimson silk.

660—EMBROIDERED BLUE VELVET CHASUBLE. FRENCH OF THE
LOUIS XV PERIOD

Four vertical vines of conventionalized fruit and flowers spring from the foot; finished with a border of lacy scallops. Solidly executed in a great variety of stitches in silver threads on a soft, rich blue velvet ground; lined with blue silk.

661—BEAUTIFUL DRAP D'ARGENT BROCADE CHASUBLE. VENE-
TIAN OF THE LOUIS XIII PERIOD

A silver field sustains recurring vertical, paneled, sinuous scrolls woven in gold threads and brown silk, and sprays of wheat and dainty flowers in colored silks; paneled and trimmed with patterned gold galloon.

662—TWO RUBY VELVET DALMATICS. ITALIAN OF THE RENAISSANCE PERIOD

Oblong panels at foot, connected by narrow vertical bands, and apparels are of lustrous ruby velvet flanked by crimson damask woven with crowned floriated ogival motives having within them boldly drawn conventionalized flowers; trimmed with narrow cut-silk fringe.

663—GOLD-EMBROIDERED DALMATIC. SPANISH OF THE RENAISSANCE PERIOD

Oblong panels at foot, apparels, and at neck double bandings of rich crimson satin on a soft jaspé green velvet field. The oblong foot panels sustain finely embroidered subjects, "Elijah Fed by the Ravens" and "Elijah in the Clouds," within medallions; from these spring graceful interlacing characteristic scrolls holding fruit motives, worked in colored silks and gold threads. The apparels and bandings are occupied by appliqué leaf scrollings in colored silks. Trimmed with gold galloon of the period.

664—EMBROIDERED VELVET CHASUBLE. ITALIAN OF THE RENAISSANCE PERIOD

The orphreys of rich crimson velvet lightly outlined in gold threads with volute floral scrolls, and sustaining roundels solidly worked in gold threads and multicolored silks with bust-length figures of "Virgin and Child," "St. Luke," "St. Catherine" and "The Holy Father"; flanked by green damask, woven with ogival floriated motives. Paneled with fine gold galloon and trimmed with yellow and green silk fringe.

665—PINK AND YELLOW BROCADE ROBE. VENETIAN OF THE LOUIS XV PERIOD

Woven with an engrossing, recurring pattern exhibiting graceful leaf vines bearing pomegranates, pineapple and pear-shaped, infloretted motives among flowers, in pinks, dull crimson and ivory on a two-toned yellow damasked ground. Lined with old pink silk.

666—LARGE EMBROIDERED PURPLISH BLUE DAMASK COPE. ITALIAN OF THE SEVENTEENTH CENTURY

Woven on the field with recurring basket scrolls from which spring finely conventionalized floral and fruit motives; the hood of a more distinct blue and slightly varying in composition. Both hood and cope bordered with a continuous fruit and flower scroll rarely executed in solid stitches of silver threads and raised gold. Lined with jaspé corded silk to match.

667—DRAP D'ARGENT BROCADE COPE. FRENCH OF THE LOUIS XVI PERIOD

Field, hood and orphrey woven with dainty alternating stripes of trailing flower vines and blue ribbons, and detached flower sprays in naturalistic colored silks on the shimmering silver ground; these are defined by patterned gold stripes simulating galloon. At the foot is embroidered a coroneted shield having floral supporters and bearing a black goat's head on gold. Trimmed with patterned gold galloon of the period; hood with gold thread fringe.

668—NEEDLEWORK IVORY DAMASK BANNER. SPANISH OF THE LOUIS XV PERIOD

Charming shaped valance at foot; displaying, within a beautifully wrought oval cartouche of shells, scrolls and leaves, "The Madonna and Child." She wears an interesting costume wrought in gold on a silver background and is enclosed in a double halo, the first of rayed gold enriched with tiny seraphs playing musical instruments and surmounted by the Holy Father in Majesty; the succeeding one of ivory and pale blue, deepening to a dark blue. The scrolls of the cartouche are worked in silk liberally enlivened with gold on a damask ground patterned with fruit and floral motives. Trimmed with ivory and crimson fringe.

669—NEEDLEWORK PURPLE DAMASK BANNER. SPANISH OF THE RENAISSANCE PERIOD

Exhibiting an oblong needle painting, "St. Michael Casting Satan to Perdition." The Archangel's shield is inscribed, "Quis ut Deus"; executed in soft colored silks on a solid diapered silver ground and trimmed with gold lace. Damask woven with large varied recurring floral motives in which pomegranates appear. Trimmed with wide silver lace and at point with large gold tassels. Lined with purple silk.

670—NEEDLEWORK RUBY VELVET BANNER. SPANISH OF THE
RENAISSANCE PERIOD

Displaying a large oval scrolled medallion, enclosing a needle painting of "Two Adoring Cherubim before the Sacred Host," executed in varicolored silks and gold and silver threads. Above, in the corners, are the sun and moon and at the points two vases of foliate leaves, completely bordered with recurring interlacing scrolls terminating in three-lobed leaves, all appliqué in old gold silk. Trimmed with yellow and crimson silk edging and at the points with gold tassels. Lined with crimson silk.

671—SILVER-EMBROIDERED GOLDEN YELLOW PANEL. ITALIAN OF
THE RENAISSANCE PERIOD

The entire field occupied by bold interlacing volute acanthus-leaf scrolls, richly worked in raised silver threads, developing birds and sprays of varied blossoms, wrought solidly in soft multicolored silks on a solid golden yellow silk needlework background. Trimmed at foot with silver lattice fringe. Lined with crimson silk.

Height, 3 feet 5 inches; length, 6 feet 10 inches.

672—GOLD AND SILVER EMBROIDERED TEMPLE HANGING. VENETIAN OF THE EIGHTEENTH CENTURY

Canopied with a central wreath festooned with flowers, flanked by two elongated floral garlands in which appear two small hanging lamps in raised gold; from the wreath depends an elaborately worked hanging lamp in raised gold: the outer wreaths are ostensibly supported by floral columnar motives with cornucopiæ of flowers and palm branches at their sides; at the foot is another bowknotted floral wreath with lateral flowing stems. Executed in rich multicolored silks on a herring-bone ground of solid silver threads. Trimmed with patterned gold galloon and lattice fringe at foot. Lined with yellow silk.

Length, 2 2/3 yards; width, 1 yard 16 inches.

Fourth Afternoon

673—RUBY VELVET PANEL. GENOESE OF THE SEVENTEENTH CENTURY

Oblong, double panels at crown and sides defined by gold galloon. The center exhibits a coat-of-arms, crested with a helm plumed with a crowned displayed demi-black eagle and draped with leaf scrolls, cords and tassels; the shield bears crowned demi-black eagle, silver star and various bars, appliqués of various colored silk outlined with gold thread. Trimmed at foot with deep gold fringe.

Height, 3 feet 8 inches; length, 8 feet 7 inches.

674—ROSE-CRIMSON VELVET HANGING. GENOESE OF THE SIXTEENTH CENTURY

Composed of two breadths of velvet with a transverse panel at crown, of lustrous rose, fluctuating in the light to rare rich crimson. Defined and trimmed with patterned gold galloon, and at foot with deep gold thread fringe.

Length, 2 yards; width, 1 yard 4 inches.

675—ROSE-CRIMSON SILK DAMASK COVERLET. FRENCH OF THE RENAISSANCE PERIOD

Composed of four breadths. Woven with recurring sprays sustaining two large circular blossoms in which occur fleurs-de-lis, the sprays curiously placed in a reversing diagonal manner. Trimmed with cut silk fringe.

Length, 2 yards 16 inches; width, 2 yards 6 inches.

676—BRILLIANT GOLDEN YELLOW SILK DAMASK PORTIÈRE. FRENCH OF THE LOUIS XV PERIOD

Composed of four matched breadths. Woven with a diagonally placed recurring trellis-like vine alternately sustaining flowers and pomegranate motives.

Length, 2 yards 32 inches; width, 2 2/3 yards.

677—RICH CRIMSON SILK DAMASK PORTIÈRE. FRENCH OF THE LOUIS XIII PERIOD

Composed of four well-matched breadths and a transverse panel at top. The pattern presents two elaborate floral bouquets within entwining acanthus-leaf and floral scrolls. Trimmed with cut silk fringe. (Small portion missing.)

Length, 2 yards 34 inches; width, 3 yards 2 inches.

678—SILVER-GREEN SILK DAMASK PORTIÈRE. ITALIAN OF THE
RENAISSANCE PERIOD

Composed of five and a third well-matched breadths. Woven with recurring and reversing leafy scrolls which alternately hold highly conventionalized tulip, lily and peony motives. Edged with narrow pink silk.

Length, 2 yards 30 inches; width, 3 yards.

679—YELLOW SILK DAMASK PORTIÈRE. FRENCH OF THE LOUIS
XIII PERIOD

Composed of five well-matched breadths. Woven with recurring conventional bouquets within ovoidal acanthus-leaf and floral scroll motives.

Length, 2 yards 30 inches; width, 2 2/3 yards.

680—LARGE CRIMSON SILK DAMASK COVERLET. SPANISH OF THE
RENAISSANCE PERIOD

Composed of four beautifully matched breadths. Woven with recurring leaf-canopied bouquets supported by two large acanthus leaves of vase-like form alternating with formally displayed fruit. Trimmed with narrow silk fringe.

Length, 3 1/3 yards; width, 2 yards 30 inches.

681—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying five linen squares bordered with chevron and pearl motives, interrupted and finished with medallion patterned crochet lace. At the foot are three filet lace bands between heavy ivory linen. Trimmed on three sides with linen fringe.

Length, 2 yards 6 inches; width, 27 inches.

682—FIL TIRÉ LINEN COVER. SPANISH OF THE GOTHIC PERIOD

Composed of many varied oval stellate medallions interrupted by diamond motives.

Length, 2 2/3 yards; width, 16 inches.

683—FIL TIRÉ LINEN COVER. SPANISH OF THE GOTHIC PERIOD

The deep band of ivory linen is enriched with a border composed of three series of squares enclosing varied distinguished scrolled floral circular medallions.

Length, 1 yard 26 inches; width, 27 inches.

Fourth Afternoon

684—FILET LACE AND LINEN TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a panel of recurring diamond lattice, flanked by strips of fine ivory linen.

Length, 1 yard 32 inches; width, 15 inches.

685—FILET LACE AND LINEN TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Composed of a banding exhibiting broken, blossomed squares, interrupted by triple lozenges. Finished at crown and foot with bands showing a procession of birds and flanking panels of linen.

Length, 2 yards; width, 22 inches.

686—FILET LACE AND LINEN SERVIETTE. SPANISH OF THE RENAISSANCE PERIOD

Heavy linen center, embroidered with initials E. R. finished on the two ends with panels of diamond lattice occupied by large blossoms.

Length, 1 yard 20 inches; width, 23 inches.

687—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying recurring facing archaic birds between tree motives. Finished at crown and foot with angular scroll and leaf motives.

Length, 1 yard 32 inches; width, 22 inches.

688—DEEP FILET LACE BORDER. SPANISH OF THE RENAISSANCE PERIOD

Occupied by recurring scrolled hexagonal medallions, enclosing diamond motives. Finished at foot with a blossom and scroll banding.

Length, 2 yards 8 inches; depth, 22 inches.

689—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Recurring diamonds, holding varied blossoms, are flanked by bands of stellate geometric motives and heavy ivory linen. Initialed in red: H C.

Length, 2 yards 4 inches; width, 22 inches.

690—EMBROIDERED LINEN AND LACE TABLE COVER. VENETIAN
OF THE RENAISSANCE PERIOD

Center of linen, edged with fernlike motives executed in pale yellow silk; flanking bands of Gothic medallion lace and recurring embroidered linen. Finished with a scalloped crochet lace.

2 yards by 1 yard.

691—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a diamond scrolled lattice occupied by varied blossoms; flanked by heavy linen at crown and foot.

Length, 2 yards; width, 22 inches.

692—FILET LACE COVER. SPANISH OF THE RENAISSANCE PERIOD

Beautiful recurring angular scrolls bear large leaf motives of a strong Gothic character.

Length, 2 yards 6 inches; width, 21 inches.

693—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Central panel occupied by recurring latch-hook floral diamonds alternating with one-half stellate blossoms. Finished at foot with a band showing a procession of birds, flanked with fine linen.

2 yards 4 inches by 15 inches.

694—CROCHET LACE AND LINEN TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Linen center panel flanked by insertions of lattice-patterned lace and linen panels. Trimmed with fan-patterned scallop lace edging.

1 yard 20 inches by 29 inches.

695—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of seven squares bordered with sinuous scrolled bandings. Finished at crown and foot with three varied zigzag bands interrupted with linen. Trimmed on three sides with linen fringe.

Length, 2 yards 10 inches; width, 28 inches.

Fourth Afternoon

696—FILET LACE TABLE CENTER. SPANISH OF THE RENAISSANCE PERIOD

Displaying in the center recurring latticed vases of carnations, finished with triangular motives and borders showing a procession of archaic animals and varied fantastic tree motives.

1 yard 6 inches by 24 inches.

697—LACE AND LINEN TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Center oblong panel flanked by numerous fil tiré and lattice crochet lace insertions. Trimmed with a deep floral and fan motive scalloped lace. Elaborate crimson initials in center: M. V.

1 2/3 yards by 29 inches.

698—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of six paneled squares, flanked by bandings of wave-pattern crochet lace and various filet borders of chevron and pearl motives. Finished on three sides with linen fringe and at crown with band of heavy ivory linen.

Length, 2 1/3 yards; width, 30 inches.

699—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Composed of three floral medallioned panels flanked by linen and varied insertions of zigzags, floral motives and sinuous scrolls. At the crown are extra borders of angular lattice and pearl motives and a finishing band of linen.

Length, 2 yards; width, 22 inches.

700—FILET LACE AND LINEN COVER. SPANISH OF THE RENAISSANCE PERIOD

Displaying a wide band of floral diamond medallions flanked with linen bands, and at the foot with an interesting medallioned chevroned band. Trimmed at the foot with scalloped crochet lace.

Length, 1 yard 32 inches; width, 21 inches.

701—THIRTY-FOUR EMBROIDERED VELVET VANDYKE POINTS.

PORTUGUESE OF THE RENAISSANCE PERIOD

Appliqués of drap d'or and drap d'argent display intricate scrolled leaf motives on a deep rich crimson velvet. Trimmed with gold galloon and deep gold thread fringe. (Variously joined, in fours and otherwise.)

702—THREE RUBY AND GOLD EMBROIDERED PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Enriched with appliqués of drap d'or on crinkled jaspé velvet of sparkling lustrous sheen; displaying elongated lozenges, formed of double trailing vines, which enclose bouquets of flowers.

Height, 8 feet; width, 1 foot 8 inches.

703—SIX LONG CRIMSON VELVET AND GOLD EMBROIDERED PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Appliqué of drap d'or couched with gold thread on lustrous shimmering close-pile velvet; displaying at the foot a broad acanthus leaf bearing two pineapple motives and an intricate open lotus blossom, canopied and supported by scrolled acanthus leaves.

Height, 9 feet; width, 18 inches.

704—TWENTY-SEVEN EMBROIDERED VELVET BORDERS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Enriched with appliqués of drap d'or of recurring acanthus scrolls tied with entwining ribbons of drap d'argent, on rich crimson velvet. Trimmed with gold galloon.

Length, 2 yards 33 inches; depth, 12 inches.

705—FOUR ROSE-CRIMSON VELVET CURTAINS. ITALIAN OF THE GOTHIC PERIOD

Enriched with valanced top and central arabesques of interesting patterned gold galloon on velvet of sheen fluctuating in the light from an almost delicate rose to a profound ruby. Trimmed with patterned gold galloon and a deep gold thread fringe.

Length, 2 yards 33 inches; width, 1 yard 9 inches.

706—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Each formed of two breadths and a two-point attached valance. Appliqués of shimmering drap d'or enhance interesting recurring, alternating series of scrolled floral cartouches bearing vines and bunches of grapes, and enclosing tulip and other floral motives, woven in rich crimson damask. Points match and are deeply fringed in gold.

Length, 3 1/3 yards; width, 1 yard 6 inches.

707—SIX MAGNIFICENT DRAP D'OR AND CRIMSON DAMASK EMBROIDERED CURTAINS. PORTUGUESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

708—FOUR EMBROIDERED DRAP D'OR CRIMSON DAMASK CURTAINS. VENETIAN OF THE RENAISSANCE PERIOD

Curtains composed of two finely matched breadths, woven with recurring conventional bouquets of flowers within ovoidal rose wreaths, in golden threads on a marvelous crimson damask ground; the damask background embroidered with a wave lattice in golden threads.

Length, 3 yards 4 inches; width, 1 yard.

709—SIX EMBROIDERED DRAP D'OR CRIMSON DAMASK CURTAINS. VENETIAN OF THE RENAISSANCE PERIOD

Similar to the preceding.

710—FOUR EMBROIDERED DRAP D'OR CRIMSON DAMASK LAMBREQUINS. VENETIAN OF THE RENAISSANCE PERIOD

Similar to the preceding.

Total length, 5 yards 8 inches; depth, 2/3 yard.

711—SIXTEEN SILK DAMASK GONDOLA CURTAINS AND COVERS. ITALIAN OF THE LOUIS XIV PERIOD

Woven with a noble recurring pattern of alternating series of broad, scrolled and infloretted leaves and bouquets within varied elongated strap arabesques; the figures of fluctuating straw-yellow on a lovely, changeable pale blue, varying in the light from a delicate turquoise to an almost pea-green. Curtains trimmed with yellow silk fringe.

Total length of damask comprises 45 yards.

712—FIVE LONG PANELS OF CRIMSON VELVET. GENOESE OF THE SEVENTEENTH CENTURY

Each composed of one breadth of jaspé silk velvet; closely woven pile with lustrous, fluctuating sheen varying from a rose-crimson to a deep ruby.

Total length of velvet comprises 30 yards 17 inches.

713—REPOUSSÉ SILVER PALACE HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Graceful gadrooned and fluted vase-shaped body, with a leaf and ring pendant terminating in a yellow and crimson silk tassel. A modified repetition of the principal motives on the various members of leaf-enriched gadroons, alternating with drops of husks and flutes, assures a fine balance to the design. Supported from three large scallop shells with acanthus-leaf terminals on scrolled open-link chains to a double-gadrooned canopy.

Total height, 4 feet 11 inches; lamp height, 2 feet 7 inches; diameter, 1 foot 5 inches.

714—TWO SILVER-PLATED REPOUSSÉ HANGING LAMPS. ITALIAN OF THE RENAISSANCE PERIOD

Deep-scrrolled vase-shaped body, with ball and crimson silk tassel pendant; enriched with shell, leaf and scroll, shaped panels and three scroll arms supporting open wire link chain with central bosses to a small enriched canopy. (One imperfect and without tassel.)

Total height, 4 feet 8 inches; lamp, 2 feet 2 inches; spread, 1 foot 8 inches.

715—SILVER-PLATED REPOUSSÉ HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Deeply gadrooned vase-shaped body with flaring mouth, enriched with floral motives and cartouches on the bosses; acorn pendant. Dated 1777 and inscribed. Suspended from amorini by three link chains with central bosses to a domed canopy.

Total height, 3 feet 8 inches; vase height, 1 foot 8 inches; diameter, 1 foot 1 inch.

Fourth Afternoon

716—SILVER-PLATED REPOUSSÉ HANGING LAMP. ITALIAN OF THE LOUIS XIV PERIOD

Gadrooned and fluted vase-shaped body, enriched with floral motives on the bosses; leaf pendant terminating in a crimson silk tassel; suspended from three leaf handles by chains of varied open links to a domed canopy.

Total height, 4 feet 4 inches; vase height, 1 foot 8 inches; diameter, 2 feet.

717—REPOUSSÉ SILVER HANGING JARDINIÈRE. ITALIAN OF THE RENAISSANCE PERIOD

In the form of a low tazza with spreading foot and scalloped rim, enriched with alternating plain and floral gadroons on body and foot. Suspended on three open link chains terminating in a small boss and hook.

Total height, 1 foot 10 inches; diameter, 10 inches.

718—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Pierced vase-shaped body, terminating in ring and yellow silk tassel. The body beautifully enriched with scrolled leaf and shell motives and three cartouches, one displaying a crested shield bearing heraldic stars and bars; crested with three large leaf motives, which support three double-wire link chains to a small domed canopy.

Total height, 2 feet 10 inches; lamp height, 1 foot 6 inches; diameter, 1 foot.

719—SILVER-PLATED REPOUSSÉ HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Vase-shaped body, enriched with many oval and round medallions interrupting leaf motives; deep leaf pendant terminating in a yellow silk tassel. Suspended from three open leaf scroll cartouches by link chains to a small canopy. Plated on copper.

Total height, 2 feet 11 inches; vase height, 1 foot 1 inch; diameter, 8 inches.

720—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Deep molded vase-shaped body, pierced and enriched on the prominent members with leaf and patera motives. Three supplementary scrolled dolphin arms for candles; small pineapple pendant; supported by floral plaque and open link chains to small canopy.

Total height, 2 feet 4 inches; lamp height, 1 foot 1 inch; total width 1 foot 4 inches.

721—SMALL SILVER HANGING LAMP. ITALIAN OF THE GOTHIC PERIOD

Round standing bowl-shaped lamp, suspended by three open link chains passing through three of the tubular columns of the cover, which is formed of two tiers of six open tracery arches and pinnacle. The cover has a lifting chain also attached to canopy.

Total height, 2 feet 9 inches; lamp height, 7 feet $\frac{1}{2}$ inch; diameter, 4 feet $\frac{1}{4}$ inch.

722—SMALL SILVER HANGING LANTERN. ITALIAN OF THE RENAISSANCE PERIOD

The body of depressed hexagonal section, the crown and pendant highly enriched with open leaf scrollings; acorn terminal; graceful paneled and scrolled pilasters terminating in small vases of flowers; suspended by a double open link chain.

Total height, 3 feet 9 inches; lantern height, 1 foot 3 inches; width, 7 feet $\frac{1}{2}$ inch.

723—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE LOUIS XVI PERIOD

Charming vase-shaped body, with gadrooned and leaf pendant terminating in a crimson silk tassel. The body enriched with patera and leaf scroll band and three key and scroll handles supporting open scrolled link chain to a small domed canopy.

Total height, 3 feet 1 inch; vase height, 1 foot 8 inches; width, 1 foot.

724—SILVER-PLATED REPOUSSÉ HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Graceful gadrooned and fluted vase-shaped body, with the bosses finely enriched with alternating scrolled stems of asters and crested scrolled cartouches; terminating in a leaf form with pendent yellow silk tassel. Suspended from three leaf scrolled arms by open scrolled links, with central bosses to a small domed canopy.

Total height, 4 feet 11 inches; lamp height, 2 feet 8 inches; diameter, 1 foot 6 inches.

725—REPOUSSÉ SILVER AND GOLD PLATED PALACE HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Vase shape, with deep fluted and gadrooned pendant, terminating in a yellow silk tassel; crested with gilded acanthus leaves around a tall fluted and gadrooned neck. The bowl enriched with detached acanthus leaves, a band of pateras and leaves and three gilded heads of amorini, which support double open wire chains to a domed canopy.

Total height, 6 feet; vase, 3 feet; spread, 1 foot 9 inches.

726—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Gadrooned and fluted vase-shaped body; enriched with blossom and leaf motives between all the many gadroons and flutes. Inscribed on front: SOC. SS. SACR^{TI} T. MORLUPI. Crimson silk tassel pendant; suspended from delightfully modeled winged seraphs' heads by three wire link chains to a domed canopy.

Total height, 4 feet 9 inches; vase height, 1 foot 11 inches; diameter, 1 foot 1 inch.

727—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Molded vase-shaped body, with deep pendant terminated with a crimson silk tassel, the various members enriched with gadroons and leaf scroll motives; the large central member displays three coats-of-arms within scrolled cartouches, festooned with husk motives and interrupted by three winged heads of amorini, which support the link chains to the domed canopy.

Total height, 4 feet; lamp height, 2 feet 3 inches; diameter, 1 foot.

728—LARGE REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE
RENAISSANCE PERIOD

Charming gadrooned and fluted vase-shaped body; enriched with leaf motives between bosses, and laurel wreath garlands at neck; pineapple pendant; depending from a finely domed canopy on diamond and floriated link chains, supported by three beautiful gilded leaf-scrrolled handles.

Total height, 4 feet 10 inches; vase height, 1 foot 9 inches; diameter, 1 foot 1 inch.

729—LARGE REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE
RENAISSANCE PERIOD

Similar to the preceding.

730—REPOUSSÉ SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Graceful gadrooned and fluted vase-shaped body, with leaf pendant terminating in a green silk and silver tassel; enriched on the body with various masks alternating with leaf motives and scrolls, and three demi-putti with acanthus-leaf terminals, which support open scroll link chains embellished with central bosses to a domed canopy.

Total height, 4 feet 9 inches; lamp height, 2 feet 5 inches; diameter, 1 foot 4 inches.

731—REPOUSSÉ SILVER HANGING PALACE LAMP. ITALIAN OF THE
RENAISSANCE PERIOD

Charming pierced vase-like body, terminating in a scrolled ball, ring and green silk tassel. The members variously enriched with acanthus leaves and beautiful floral scrolls. Six winged heads of amorini in full relief enhance the body; three of the heads support scrolled open link chains with central bosses to a domed canopy.

Total height, 5 feet; vase height, 2 feet 3 inches; diameter, 1 foot 6 inches.

732—LARGE REPOUSSÉ, RICHLY DECORATED, SILVER HANGING LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Deeply gadrooned and fluted vase-shaped body, entirely enriched in low relief with floral motives and insignia; open-leaf and grape pendant. Inscribed ANNO MDCCXXVII. Suspended by three floriated open link chains with elaborate central bosses from four seated amorini to a deeply gadrooned dome canopy.

Total height, 4 feet 8 inches; vase height, 2 feet 2 inches; diameter, 1 foot 5 inches.

733—GILDED BRONZE AND REPOUSSÉ SILVER HANGING LAMP. SPANISH OF THE LOUIS XIV PERIOD

The richly gilded vase-shaped body is deeply scrolled, paneled and molded and of triangular section, and is embellished with silver motives of seraphs' heads and scrolled cartouches displaying ecclesiastical symbols, shells and festoons; terminating in a crimson and yellow silk tassel. The scrolled arms support most unusual and beautiful chains of cusped graduated oak leaves alternately of silver and the gilded bronze, plain domed canopy.

Total height, 3 feet 10 inches; lamp height, 2 feet 2 inches; width, 1 foot 5 inches.

734—TWO REPOUSSÉ SILVER HANGING LAMPS AND CHANDELIERS. ITALIAN OF THE LOUIS XVI PERIOD

Low molded and bowl-shaped body, enriched with leaf molding and six scrolled arms for candles; between these are gilded heads of amorini; leaf and berry pendant. Suspended from a parcel-gilt crown by three charming floretted open link chains. Interior dish canopy cover suspended by three similar chains over central lamp.

Total height, 4 feet 1 inch; vase height, 1 foot 1 inch; entire diameter, 2 feet 1 inch.

735—REPOUSSÉ SILVER HANGING PALACE LAMP. ITALIAN OF THE
RENAISSANCE PERIOD

Highly decorative vase-shaped body, enriched with gadroons and fluting and groups of ears of wheat. The pendant aproned with vine-leaf band from which depend at intervals bunches of grapes; under are heads of amorini and a terminal leaf ball and ring; elongated neck of many members, enriched with open scrolled heads of amorini and shell motives. The body is embellished with three playful amorini in full relief alternating with deeply scrolled arms for candles; demi-amorini, terminating in acanthus leaves, uphold with their hands festoons and double open scroll chains which are joined half way up and continue single with more elaborate links to the open Ducal crown canopy.

Total height, 5 feet 4 inches; lamp height, 2 feet 5 inches; spread, 2 feet 1 inch.

736—LARGE SILVER-PLATED REPOUSSÉ PALACE HANGING LAMP.
ITALIAN OF THE LOUIS XVI PERIOD

Deep bowl-shaped body, enriched with vertical bands of roses, leaf cresting and terminal; open medallion and leaf scroll panels, interrupted with scrolled amorini heads which carry wire link chains with central boss to a domed canopy. The incurving neck is embellished with leaf cresting and floral medallions, and supports four supplementary scrolled arms for candles. Plated on copper. Trimmed with a yellow silk tassel terminal.

Total height, 5 feet 3 inches; width, 2 feet 11 inches; height of lamp, 4 feet.

737—THREE REPOUSSÉ SILVER-PLATED LAMPS. ITALIAN OF THE
LOUIS XIV PERIOD

Cylindrical body, enriched with cupids heads; bowl-shaped pendant, with floral festoons and drop; supported by three open link medallion chains from demi-cupids. On copper.

Total height, 8 feet; lamp height, 4 feet; diameter, 2 feet 6 inches.

738—THREE REPOUSSÉ SILVER-PLATED LAMPS. ITALIAN OF THE
EIGHTEENTH CENTURY

Low bowl-shaped body, enriched with recurring cartouche and floral scrolls; high incurving neck. Deep pendant, terminating in acorn. Suspended on three double open link chains from large scrolled acanthus leaves to deep dome. On copper.

Total height, 8 feet; lamp height, 4 feet; diameter, 2 feet 6 inches.

739—REPOUSSÉ SILVER HANGING LAMP. SPANISH OF THE RENAISSANCE PERIOD

Low molded bowl shape, with flaring gadrooned lip and deep pendant terminating in a ring; the various members enriched with beautiful acanthus-leaf motives and scrolled oval medallions. Suspended from four demi-female figures, terminating in leaf scrolls, by floriated open link chains, embellished with winged seraphs' heads, to a deeply domed canopy from which depends on small and similar chains a central lamp ring. Inscribed on rim: DIO ESTA. LAMPARA. LACASA. DE. LOS EXCELENTISSIMOS. SEÑORES. MARQUESES. DE. VELAMZAN. GRAMOSÁ, LANZAROTE. LAIZO. EN. AGHEDA. MARCOS. VSOZ. Y. LECUNBERG. AÑO 1745.

Total height, 5 feet 3 inches; lamp height, 1 foot 6 inches; diameter, 2 feet 3 inches.

740—GRAND REPOUSSÉ SILVER PALACE LAMP. ITALIAN OF THE RENAISSANCE PERIOD

Elaborately pierced vase-shaped body, with open scroll ball pendant terminating in a crimson silk and gold tassel; the members of body variously enriched with leaf, patera, scrolls, husks and floral motives and open medallions. Six heads of amorini in relief embellish the body and support fine open scroll link chains with central balls to the pierced, scrolled and domed canopy.

Total height, 9 feet 5 inches; lamp height, 4 feet 5 inches; diameter, 2 feet 11 inches.

741—LARGE RICH YELLOW SILK DAMASK COVERLET. SPANISH
OF THE LOUIS XIV PERIOD

Composed of four beautifully matched breadths. Woven with distinguished recurring pattern of varied large intricate bouquets of flowers within elliptical acanthus-leaf and scroll motives. Trimmed with tasseled silk fringe.

3 yards by 2 yards 10 inches.

742—ROSE-CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE
LOUIS XVI PERIOD

Composed of four beautifully matched breadths. Each length approximately filled with one repeat of this magnificent pattern; woven with a large bouquet of flowers sustained by two vase-like acanthus leaves and canopied by two others, succeeded by two growing pineapple motives displayed among foliage.

Length, 2 yards 32 inches; width, 2 1/3 yards.

743—BRILLIANT YELLOW BROCATELLE TABLE COVER. ITALIAN
OF THE RENAISSANCE PERIOD

Composed of three evenly matched breadths. Woven with jardinières of loosely displayed blossoms within ogival leaf motives interrupted at the intersections with scrolled and imbricated plaquettes. Trimmed with cut silk fringe.

2 yards 30 inches by 2 yards.

744—DEEP CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE
LOUIS XIV PERIOD

Composed of five finely matched widths. Woven with a bold recurring pattern of a large lily-form bouquet of flowers supported by two vase-like acanthus leaves holding fruit and canopied with two drooping leaves.

Length, 3 1/3 yards; width, 2 2/3 yards.

745—BRILLIANT YELLOW SILK DAMASK PORTIÈRE. SPANISH OF
THE LOUIS XIV PERIOD

Similar in pattern to the preceding, but of deeper tone. Trimmed with silk fringe on three sides.

Length, 2 2/3 yards; width, 2 yards 6 inches.

746—TWO GREEN AND GOLD BROCATELLE PORTIÈRES. ITALIAN
OF THE RENAISSANCE PERIOD

Each composed of two fairly matched breadths. Woven with a delightful recurring pattern of pear-shaped motives enriched with leaf and flower sprays and alternately holding two fine volute tulip sprays and a conventionalized bouquet. The figures of rich grass-green on a golden yellow silk ground.

Length, 3 yards 6 inches; width, 1½ yards.

747—CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE LOUIS
XIV PERIOD

Composed of four evenly matched breadths. Woven with recurring leaf-canopied bouquets supported by two large acanthus leaves of vase-like form; over the canopy formally displayed fruit and flowers appear.

Length, 3 yards 8 inches; width, 2 2/3 yards.

748—BRILLIANT YELLOW SILK DAMASK PORTIÈRE. ITALIAN OF
THE LOUIS XIV PERIOD

Composed of four evenly matched breadths. Woven with large floral motives appearing at the four sides of an elongated ellipse formed by trailing floral vines.

Length, 3 1/3 yards; width, 2 yards 10 inches.

749—SILVER-GREEN SILK DAMASK PORTIÈRE. ITALIAN OF THE
LOUIS XIV PERIOD

Composed of three well-matched breadths, with corners at foot rounded. Woven with two alternating and recurring elliptical floral motives occupied by bouquets, one motive composed of two severe acanthus leaves, the other of leaves in which many inflorescences and sprays of roses appear.

Length, 3 yards 4 inches; width, 1 yard 30 inches.

750—RICH DEEP CRIMSON SILK DAMASK PORTIÈRE. ITALIAN OF THE LOUIS XIV PERIOD

Composed of three finely matched breadths, finished at the foot with a narrow, rosetted band self-woven in ivory. Each length approximately displays a full repeat of this magnificent pattern; woven with an elongated elliptical vine which springs from among carnation and other floral sprays at the foot, and occupied at its sides and crowning point with large, graceful, floral motives of great distinction.

Length, 2 yards 28 inches; width, 2 yards 4 inches.

751—GREEN AND GOLD BROCATELLE PORTIÈRE. ITALIAN OF THE RENAISSANCE PERIOD

Composed of four well-matched breadths. Woven with a delightful recurring pattern of pear-shaped motives enriched with leaf and flower sprays and alternately holding two fine volute tulip scrolls and a conventionalized bouquet. The figures of rich grass-green on a golden yellow silk ground.

Length, 2 yards 32 inches; width, 2 yards 30 inches.

752—SILVER GREEN SILK DAMASK PORTIÈRE. FLORENTINE OF THE RENAISSANCE PERIOD

Composed of four evenly matched breadths. Woven with recurring leaf sprays holding large conventionalized blossoms on which appear fleurs-de-lis; the sprays are diagonally placed and reversed in series. Trimmed with a fine fringed and patterned silk galloon.

Length, 2 yards 32 inches; width, 2 yards 16 inches.

753—RICH ROSE-CRIMSON SILK DAMASK COVERLET. ITALIAN OF THE RENAISSANCE PERIOD

Composed of five beautifully matched breadths. Woven with a recurring pattern displaying two reversed pear-shaped medallions of acanthus leaves tied with small bow-knots and occupied by varied bouquets of flowers. Trimmed with narrow silk fringe.

3 1/3 yards by 2 yards 30 inches.

Fourth Afternoon

754—YELLOW SILK DAMASK COVERLET. SPANISH OF THE LOUIS XV PERIOD

Woven with recurring, large, simple blossoms within formal laurel wreaths which sustain small tulip and oak-leaf sprays. Lustrous, soft straw-yellow damask. Trimmed with narrow silk fringe and four large silk tassels at corners. Lined with deep jaspé blue silk.

2 2/3 yards by 2 1/3 yards.

755—CRIMSON SILK DAMASK PORTIÈRE. ITALIAN RENAISSANCE

Composed of four and a half well-matched breadths. Approximately one complete pattern is displayed in each length. Five bold floral motives succeed one another within varied acanthus-leaf and drapery scrolls; bunches of fruit and small flower sprays enliven the composition at intervals. The figures of almost rose on a ground of rich crimson.

Length, 3½ yards; width, 3 yards 7 inches.

756—RICH APPLE-GREEN SILK DAMASK PORTIÈRE. FRENCH OF THE LOUIS XV PERIOD

Composed of five well-matched breadths. Woven with a beautiful, intricate pattern of two facing meander vines on which recur sprays of peaches, roses and other blossoms; portions in a most naturalistic manner, others delightfully conventionalized. An interesting example showing the gradual transition from the conventionalized Renaissance to the later French school.

Length, 3 yards; width, 2 yards 30 inches.

757—UNIQUE CRIMSON SILK DAMASK COVERLET. ITALIAN RENAISSANCE

Composed of four beautifully matched breadths. Each length presents one repeat of the pattern, woven with bold scrolls and floral motives in which large baskets of flowers, cornucopiæ and fan-shaped devices succeed one another. Trimmed with a fine silk tassel fringe.

3 1/3 yards by 3 yards.

758—LARGE APRICOT BROCADE COVERLET. SPANISH OF THE
LOUIS XIV PERIOD

Composed of three breadths, exhibiting curious, recurring stunted trees growing on small parcels of ground from which cherries depend; in the trees two large pineapple motives appear among the palm-like clusters of foliage; woven in lavender, blue, pink, yellow, green and ivory on a delightful, lustrous apricot silk ground. Lined with straw-yellow silk.

2 1/3 yards by 1 yard 28 inches.

759—LARGE GOLD AND IVORY BROCADE COVERLET. FRENCH OF
THE LOUIS XV PERIOD

Composed of four breadths, displaying sinuous trailing vines bearing gold and silver palmette leaves and enclosing bouquets of dull red poppies and purple peonies; woven on an ivory ground broché with various complementary sprays of small flowers. Trimmed with a chevroned gold galloon and lined with blue silk.

2 1/3 yards square.

760—LARGE GREEN BROCADE COVERLET. SPANISH OF THE LOUIS
XVI PERIOD

Displaying sinuous trailing vines of small blossoms which are occupied at intervals by pineapple, pear and other fruit motives; woven in yellow, dull old-red, ivory and pale salmon-pink on a silvery apple-green silk ground. Trimmed with green silk fringe.

2 yards 28 inches by 2 yards.

761—LARGE GOLD AND IVORY BROCADE COVERLET. ITALIAN OF
THE LOUIS XV PERIOD

Composed of four breadths, which display recurring fan-shaped motives formed of roses and scrolls, on a lace-like damask ground, and enclosing wreaths of flowers; variously woven in silks and gold and silver threads on a gray-ivory ground. Trimmed with patterned gold galloon and lined with a pale champagne-colored silk.

2 1/2 yards by 2 1/3 yards.

762—GOLD AND SILVER EMBROIDERED PINK SILK TEMPLE HANGING. ITALIAN OF THE SEVENTEENTH CENTURY

Two floral columns in silver seem to support a scrolled and tasseled arabesque in gold, which canopies and ramifies the field outside the columns and sustains fine blossoms and fruit; at the sides are two decorated vases from which emerge tall vines of flowers, and at the foot is a jardinière holding a bouquet. From the canopy hangs a scrolled three-handled lamp. The flowers and fruit are solidly worked in rich-colored silk threads on a lovely apricot-pink silk. Bordered with entwining palm branches in silver and gold. Trimmed at foot with fine lattice gold fringe. Lined with blue silk.

Length, 2 yards; width, 1 yard 14 inches.

763—LARGE EMBROIDERED BLUE SILK BALDACHINO. ITALIAN OF THE SEVENTEENTH CENTURY

In the center is a loose bouquet of poppies, daffodils, iris and tulips, tied with a golden bowknot; the field is ramified with vigorous acanthus-leaf scrolls in which are many birds of brilliant plumage and an innumerable variety of blossoms. Finely executed in solid stitches of harmonious and brilliant silks with many of the stems in gold threads. Trimmed on three sides with multicolored silk edging and at the foot with a deep lattice fringe to match edging. Lined with yellow silk.

Length, 2 yards 34 inches; width, 2 yards 28 inches.

764—UNIQUE EMBROIDERED YELLOW SILK COVERLET. INDOPORTUGUESE; GOAN OF THE SEVENTEENTH CENTURY

"The Judgment of Solomon." Intricate paneled field with central square depicting "King Solomon Enthroned," with the two mothers before him, a soldier with drawn sword holding aloft a child, and several notable spectators looking down on the scene from a curious gallery; below is a pendant enclosing, among leaf scrolls, a double-headed displayed eagle crested with a crown; flanking on either side are two narrow panels, in the first a series of standing, crowned warriors, some with wings; in the outer, among birds and leaf-scrolls,

[No. 764—*Continued*]

are mounted nobles with spears advanced as in the chase. The flanking panels at crown and foot are broken with rounded corners and half-medallions upholding roundels in which are busts of a King and Queen; above are the sun and moon; below, an archer shooting at a strange monster. The corners enclose figures of warriors, some of the wise and foolish virgins, and between all these are many figures of huntsmen and beasts of the chase. Completing the field are surrounding panels with squares of animals in the corners; these show recurring masks of warriors which support, as vases, blossoms of tulips and scrolls, and alternate with strange birds and antelopes. Three very elaborate succeeding borders are occupied as follows: the first with strange galleons flanked by processions of fish, mythical animals, archers and other huntsmen; the second, with interrupted square corners occupied by figure subjects, shows a series of demi-warriors, their arms terminating in scrolled eagles' heads, their bodies in volute leaf-scrolls, and from their heads spring flowers, birds and animals; these quaint motives alternate with double headed displayed eagles; the third by a procession of huntsmen, their arquebuses on their shoulders and dead birds in their hands; varied in the centers with mounted spearmen, swimming ducks in pools, and further enriched with antelopes, flying birds and innumerable minor details. All the many panels and borders are defined by narrow scroll bandings that add greatly to the complexity of the design.

Superbly executed in tambour stitch with fine ivory linen threads on pale yellow silk. Trimmed with white and yellow fringe. *Length, 3 yards 16 inches; width, 2 yards 31 inches.*

765—STRIPED DRAP D'OR AND VELVET TABLE COVER. PERSIAN IN THE STYLE OF LOUIS XVI

Mouse-color velvet stripes are occupied by recurring small ivory disks in which appear minutely woven flowers in pale colors; the velvet stripes alternate with narrow stripes of drap d'or, ivory and green. Lined with yellow silk.

2 yards by 1 2/3 yards.

766—LARGE EMBROIDERED IVORY-SILK COVERLET. FRENCH OF THE EIGHTEENTH CENTURY

A French rendering of a Chinese design. Elaborate and intricate paneled center, displaying a large blossomed eight-pointed arabesque medallion with four of the points terminating in honeysuckle motives; the sides and corners of panel hold similar motives to the medallion and are connected by open scrolls and triangular basket panels. At head and foot are four scrolled cornucopiæ holding delicate loose sprays of flowers, ears of wheat and fruit among which are many feng-huangs in their beautiful plumage. Charming border of floral festoons defined, at the corners, with small arabesques, and two small lattice and blossom guards. Lined with ivory silk.

Length, 2 yards 32 inches; width, 2 yards 10 inches.

767—LARGE BLUE BROCADE COVERLET. FRENCH OF THE LOUIS XV PERIOD

Composed of four matched breadths, displaying ivory and gold sinuous lace-like ribbons which carry, at intervals, branches of charming flowers; woven in brilliant silks and gold threads on a deep "bleu-de-ciel" silk ground. Trimmed with patterned gold galloon and lined with rich red silk.

2 1/3 yards by 2 yards 10 inches.

768—IMPERIAL GOLD AND BLUE BROCADE TABLE COVER. CHINESE OF THE K'ANG-HSI PERIOD

Displaying, in the center, a weird five-clawed golden dragon seeking the sacred pearl of power among cloud-forms, within a circular medallion. The corners are embellished with similar dragons woven amid the pattern of the ground, which exhibits rosetted and scrolled ogival motives, recurring and connected with bars and blossoms; the Imperial-yellow ground is enhanced with rich blues, salmon-pink, pale tan and ivory judiciously accentuated with threads of gold. Lined with old blue silk.

1 yard 8 inches by 1 1/2 yards.

769—IMPERIAL GOLD AND BLUE BROCADE TABLE COVER. CHINESE OF THE K'ANG-HSI PERIOD

Similar to the preceding.

770—EMBROIDERED LACE AND BLUE SILK TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Center panel of deep "bleu-de-ciel" flanked by wide panels on the ends of embroidered tawny net, and narrow recurring panels of silk; entirely bordered with a narrow band of the embroidered net. The end panels of net are embroidered with delightful volute scrolls bearing varied choice blossoms and finished with bands of a looped staff sustaining bluets, carnations and buttercups, which is repeated as the general enclosing band. Solidly executed in harmonious colored silks and gold threads. Trimmed with gold and red fan-shaped lace.

2 yards by 1 yard 6 inches.

771—EMBROIDERED LACE AND GREEN SILK TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Center panel and border of illusive varying emerald-green silk sustaining an insertion of tawny net embroidered in brilliant colored silk displaying recurring interlaced octagonal floral arabesques. Finished on both sides with a staff supporting varied detached blossoms of carnations.

2 yards by 1 1/3 yards.

772—BEAUTIFUL NEEDLEWORK BLUE SILK TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Oblong "bleu-de-ciel" silk center, displaying detached sprays of ripe strawberries, buttercups and tulips, regularly placed; two wide end borders, with narrower connecting floral scroll bands, hold elaborate acanthus-leaf and rose scrolls in which birds and sea-serpents occur, these enclosing scrolled medallions occupied by a "Nude Fisherman Wading to the Shore with his Catch" and "Cupid Whispering to Venus"; executed in lustrous harmonious silk and gold threads. The borders are of paler silk. Trimmed with gold lace and lined with blue silk.

Length, 2 yards 4 inches; width, 1 yard 6 inches.

Fourth Afternoon

773—IVORY AND CLARET CUT-VELVET PORTIÈRE. GENOESE OF
THE EARLY RÉGENCE PERIOD

Woven with a magnificent recurring pattern of a tasseled valanced canopy supporting broad infloretted acanthus leaves, and above, a beautiful irregular ogival formed of small blossoms and enclosing the canopy and a loose, distinguished floral bouquet. Executed in lustrous shimmering cut and uncut claret velvet on a deep old-ivory silken ground. Trimmed with yellow and crimson cut and uncut velvet galloon patterned with sprigs of blossoms.

Length, 3 yards 26 inches; width, 33 inches.

774—IVORY AND CLARET CUT-VELVET PORTIÈRE. GENOESE OF
THE EARLY RÉGENCE PERIOD

Similar to the preceding.

Length, 3½ yards; width, 33 inches.

775—IVORY AND CLARET CUT-VELVET PORTIÈRE. GENOESE OF
THE EARLY RÉGENCE PERIOD

Similar to the preceding.

Length, 3 2/3 yards; width, 33 inches.

776—IVORY AND CLARET CUT-VELVET PORTIÈRE. GENOESE OF
THE EARLY RÉGENCE PERIOD

Similar to the preceding.

Length, 3½ yards; width, 33 inches.

777—TWO EMBROIDERED GREEN DAMASK CURTAINS. ITALIAN OF
THE SEVENTEENTH CENTURY

Rich floral forest-green damask, displaying detached floral scrolled motives of a most distinguished character; scalloped floral border on front edge, deeper one at foot. Executed with multicolored silks in appliqué.

Length, 3 yards; width, 1 yard 5 inches.

778—TWO EMBROIDERED GREEN DAMASK CURTAINS. ITALIAN OF
THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 3 yards; width, 1 yard 5 inches.

779—EMBROIDERED GREEN DAMASK LAMBREQUIN. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of two panels with motives similar to preceding curtains; and scalloped borders on three sides.

Length, 2 yards 9 inches; depth, 30 inches.

780—TWO VELVET BROCADE PORTIÈRES. SPANISH OF THE RENAISSANCE PERIOD

Composed of two matched breadths with paneled borders on the front and foot, woven with a recurring pattern of detached infloretted whorled leaf-scrolls of green, displaying yellow tulips and handsome peonies in rose-pink and purple with passages of reddish velvet on an ivory-silk ground. Defined and trimmed with crimson and gold gimp and at the front and foot with deep gold fringe. Lined with crimson silk.

Length, 3 1/3 yards; width, 1 yard 22 inches.

781—POINT D'ARRAS EMBROIDERED IVORY PORTIÈRES. ITALIAN OF THE LOUIS XIV PERIOD

Composed of two breadths, each occupied by vigorously drawn volute scrolls in which birds and large distinguished blossoms appear, embroidered in a great variety of solid stitches in rich harmonious silks on a couched basket-worked ivory ground. Paneled in center and bordered with wide patterned gold galloon and at foot with deep green fringe. Lined with blue silk.

Length, 3 3/4 yards; width, 1 1/3 yards.

782—POINT D'ARRAS EMBROIDERED IVORY PORTIÈRE. ITALIAN OF THE LOUIS XIV PERIOD

Similar to the preceding.

783—GOLD-EMBROIDERED RUBY VELVET PAPAL BANNER. SPANISH OF THE RENAISSANCE PERIOD

Oblong, composed of two widths with a transverse panel at the crown; displaying a Papal escutcheon formed of a modeled leaf-scrolled cartouche surmounted by the tiara and

Fourth Afternoon

[No. 783—*Continued*]

two crossed keys and festooned with tassels and cords, solidly worked in gold and silver threads; the shield, of blue drap d'argent, bears an eight-pointed silver star; at the foot, diagonally placed, are two golden vase-like leaf motives in skilful raised work of gold. Lustrous velvet, with a shimmer of rose-crimson deepening to rich ruby tones, defined and trimmed with patterned gold galloon and at foot with gold fringe. Lined with emerald-green silk.

Length, 3 yards; width, 1 yard 4 inches.

784—GOLD-EMBROIDERED RUBY VELVET PAPAL BANNER. SPANISH OF THE RENAISSANCE PERIOD

Similar to the preceding.

785—TWO EMBROIDERED GREEN DAMASK PORTIÈRES. SICILIAN OF THE SEVENTEENTH CENTURY

Central panels of apple-green damask, displaying a charming, recurring pattern of acanthus scrolls supporting wreaths, cartouches and fruit and flower motives; very distinguished in composition. Embroidered border on three sides exhibiting a diamond trellis carrying cruciform carnation motives in yellows, ivory and pinkish crimson on a deep tawny scrim background. Trimmed at foot with multicolored tasseled silk fringe.

Length, 3 yards 9 inches.

786—TWO EMBROIDERED GREEN DAMASK PORTIÈRES. SICILIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

787—TWO EMBROIDERED GREEN DAMASK PORTIÈRES. SICILIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

788—TWO SUPERB CRIMSON VELVET AND DRAP D'OR CURTAINS.

ITALIAN OF THE LOUIS XVI PERIOD

Each composed of two breadths; displaying recurring medallions alternately occupied by busts of Titian, Raphael and Michael Angelo within luxuriant, scrolled acanthus-leaf cartouches beautifully festooned with small flowers and interrupted by smaller and sedater cartouches bearing Royal escutcheons; executed with great precision in resplendent cut and uncut velvet of great depth and brilliancy on a closely woven, lustrous, golden ground. Border of alternating panels and rosettes. Foot trimmed with a deep gold fringe. Lined with a pale olive-champagne corded silk.

Length, 3 2/3 yards; width, 1 yard 7 inches.

789—TWO SUPERB CRIMSON VELVET AND DRAP D'OR CURTAINS.

ITALIAN OF THE LOUIS XVI PERIOD

Similar to the preceding.

790—TWO RARE VELVET COLUMN PANELS. FLORENTINE OF THE SIXTEENTH CENTURY

Woven in one width with a curious long loose pile displaying a large volute scroll bearing large tulips, roses and other flowers, and holding two large birds between arabesques; the coloring of brilliant orange, blue, green and ivory on a crimson ground.

Height, 6 yards; width, 1 2/3 yards.

791—TWO RARE VELVET COLUMN PANELS. FLORENTINE OF THE SIXTEENTH CENTURY

Similar to the preceding.

Height, 5 1/3 yards; width, 1 2/3 yards.

792—TWO RARE VELVET COLUMN PANELS. FLORENTINE OF THE SIXTEENTH CENTURY

Similar to the preceding.

Height, 5 1/3 yards; width, 1 2/3 yards.

Fourth Afternoon

793—PAINTED ARRAS TAPESTRY. ITALIAN OF THE SEVENTEENTH CENTURY

"The Annunciation of the Virgin." On the portico of a classic temple the Virgin, in robes of red and a blue mantle, kneels in adoration, gazing at the angel of heaven descending with his sacred message. He carries a stem of lilies in his hand and is attired in yellow robes under a flowing red drapery. The distant eastern landscape is seen between the columns, and overhead is a celestial choir of cherubs. Border of egg and dart molding. (Imperfect, one border missing and cut at foot to fit altar steps.)

Height, 9 feet; width, 8 feet 4 inches.

794—RARE VELVET TAPESTRY HANGING. FLORENTINE OF THE RENAISSANCE PERIOD

Occupied by a large escutcheon canopied with a draped valance and supported on a molded pedestal, at the foot of which are cannon with their elaborate impedimenta. The cartouche of bold scrolls is draped with flags and crested with a Ducal crown; the quartered and impaled shield bears two castellated towers, a hand and dagger, a hand holding book, and shells, variously imposed. Executed in crimson, yellow, soft salmon, ivory and greens on a rich blue ground. Elaborate border, displaying at top a cartouche with bird supporters, holding a reversed monogram. In the foot, a similar cartouche with lion supporters, plumed helms at corners; and in the centers of the sides, busts of Roman soldiers within distinguished cartouches, all with intervening acanthus-leaf scrolls in which are birds and bunches of fruit. Lined with champagne-colored silk.

Length, 3 yards 5 inches; width, 2 2/3 yards.

795—RARE VELVET TAPESTRY HANGING. FLORENTINE OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 3 yards 7 inches; width, 2 3/4 yards.

796—LARGE EMBROIDERED SAPPHIRE-BLUE VELVET BANNER

Oblong; executed in heavily raised and varied stitches of gold threads appliqué to the lustrous shimmering velvet. Displaying beautiful reversing acanthus-leaf scrolls supporting sprays of roses and lilies and an inscribed oblong panel, surmounted by a two-handled flaming vase-shaped lamp. Bordered at foot with bands of stellate blossoms, lozenges and elongated medallions enclosing festooned vases flanked by blossomed diamonds.

Height, 4 feet 10 inches; length, 5 feet.

797—VERDURE AND FIGURE TAPESTRY. FLEMISH OF THE RENAISSANCE PERIOD

An open wooded country discloses on the right an amiable old couple, peasants wending their way over uneven ground to their farm beyond, which sits under the shadow of a hill, crowned by an old castle. In the center a white unicorn and a dun bull are arrested in their gambolings and affrighted at the sight of a mythical dragon; on the left, beyond, are three woodmen variously chopping down trees and carrying wood. Finished with a narrow yellow border, woven in soft tones of yellow, green, blue, tan, ivory, pink and purplish crimson.

Height, 3 feet 6 inches; length, 5 feet 8 inches.

798—ALLEGORICAL TAPESTRY. FLEMISH OF THE SIXTEENTH CENTURY

"The Meeting of Alexander the Great and Darius." A mediæval allegory. Alexander stands clad in the classic garb of a Roman soldier with one hand advanced toward the kneeling, defeated King, who wears a crown and flowing robes. He is supplicating for the lives of several of his followers, who with gyved hands stand in the rear, under a strong guard of soldiers. Further troops display their banners and lances before the walls of a strong castle which rises in the distance. Notable for the rare quality of the beautiful rich blue woven in the foreground and occasionally

[No. 798—*Continued*]

through the costumes, which are mostly of shades of tan with extremely interesting high lights of snowy white. The borders of massed bunches of fruit and leaves and occasional clusters of blossoming iris are in low-toned simple colors on brown grounds. (The lower border is incomplete.)

Height, 10 feet; width, 7 feet 6 inches.

799—HUNTING AND VERDURE TAPESTRY. AUBUSSON OF THE
LOUIS XIV PERIOD

“A Royal Stag Hunt.” A stately scene, with the young King Louis XIV as the chief participant, occurs before a woodland glade with trees of large leafage, some in blossom, others bearing fruit, which opens up to a rough foreground: disclosing on the right the young Monarch, mounted on a spirited horse, thrusting a spear into a stricken stag that two hounds have just brought down near a flowered pool; advancing from the left are various mounted couriers, a huntsman blowing the last halloo, attendants with dogs in leash and in the rear a mounted red-liveried officer of the Court, in front of whom is a large blossoming double poppy. In the distance is the Royal Château with its curious ancient turrets. Greens and blues of the verdure and pale yellow of the sunlit distance make an admirable background for the various reds, ivories, pinks and light blue of the figures. Finished with the usual narrow borders of yellow and brown.

Height, 8 feet; length, 13 feet.

800—LARGE HUNTING TAPESTRY. FLEMISH OF THE RENAISSANCE
PERIOD

“Royal Hawking Party at the Rural Court of Francis I.” The gallant scene is set in an open well-wooded country abounding with wild flowers, showing gently rising ground occupied by three old rambling mediæval châteaux surrounded by their defensive moats and many outhouses, and beyond, mountains studded with curious conventionalized trees, with many falcons flying above searching out their prey.

[*Continued*]

[No. 800—*Continued*]

In the foreground the gay Monarch is seen in earnest conversation with, and escorting, two ladies of the court, one of whom carries a parasol, then lately introduced from China. They are approaching a merry group of courtiers, who are musically inclined, and are seated on the greensward on the left; the Commander of the Scottish Archers, accompanied by a lady, appears on the extreme right. The middle distance is crowded with incidents of the hawking party; on the right are two mounted cavaliers preceded by a falconer carrying his long pole and a falcon on his wrist ready to set; in the center is another group, with one galloping up to watch several attendants and hounds hurrying to secure the prey that a falcon has brought to earth; on the right, several attendants, with their poles, are returning with their game, and others are speeding up to get a further bird that has been brought down. The coloring is rich and harmonious, in golden tones, blues, greens, soft pinkish reds, ivory, tans and dull pinks.

The elaborate borders are similar at crown and foot and display in the center the King paying court to a lady on a balustraded and canopied terrace, with two youthful attendants presenting them with doves, flanked by arabesques in which are vases of fruit and seated troubadours playing lutes. Each of the sides discloses three canopied floral arbors in which are allegorical figures. Beauty at the crown, Truth seated at foot, and in the center the King promenading with his Queen; these are interrupted with vases of fruit. Executed in the colors of the field on a golden yellow ground.

Height, 8 feet 6 inches; width, 17 feet.

FIFTH AFTERNOON'S SALE

FRIDAY, APRIL 11, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

801—MOSS-GREEN VELVET STOLE AND MANIPLE. ITALIAN OF THE
SEVENTEENTH CENTURY

Lustrous jaspé velvet, shimmering in the light from a light moss-green to almost an olive, variously invested with crosses of yellow and crimson galloon. Trimmed with silk galloon and at ends with a silk lattice fringe of ivory, dull pink and yellow silk.

802—TWO EMBOSSED CORAL VELVET STOLE. ITALIAN OF THE
SEVENTEENTH CENTURY

Impressed with detached and varied scrolled floral motives, each displaying at intervals three gold galloon crosses. Lappets trimmed with gold lace.

803—GOLD-EMBROIDERED CRIMSON SILK STOLE. ITALIAN OF THE
RENAISSANCE PERIOD

Three highly floriated crosses interrupt very charming scrolled arabesques, skilfully executed in gold threads, in which bluets and buttercups appear in silk of their natural colors.

804—TWO RARE CUT-VELVET STOLE. VENETIAN OF THE SIX-
TEENTH CENTURY

Soft lustrous shimmering moss-green velvet, woven with small recurring floral diapers of great precision and beauty; trimmed on lappets with silk fringe. The other woven with detached recurring floral motives in uncut burnt orange velvet on a soft silken blue ground; unique in color and weave.

805—JARDINIÈRE VELVET STOLE AND MANIPLE. GENOESE OF THE
LOUIS XIII PERIOD

Woven with sprays of carnations and roses in deep pinks and emerald-green cut and uncut velvet on a silken ivory ground. The lappets trimmed with gold galloon.

806—RICH CLARET CISELÉ VELVET STOLE. ITALIAN OF THE
GOTHIC PERIOD

Lustrous double-pile velvet ciselé with rosacées within pointed and scrolled lobes. Lappets trimmed with old silver lace.

807—DRAP D'ARGENT AND D'OR BROCADE STOLE. VENETIAN OF
THE RENAISSANCE PERIOD

Remarkably fine weaving, displaying distinguished blossoms among scrolls, the silver and gold accentuated with touches of blue, pink, green and crimson silk. Trimmed with gold fringed edging. Lined with ivory silk.

808—RARE GOLD BROCADE STOLE. VENETIAN OF THE SEVEN-
TEENTH CENTURY

Most unusual in design; woven with recurring and varied figures seated under trees, interspersed with charming scrolled blossoms in varicolored silks and gold threads on a lustrous tawny brown silk.

809—THREE RUBY VELVET MANIPLES. ITALIAN OF THE SIX-
TEENTH CENTURY

Lustrous close-pile velvet, shimmering from a deep rose-crimson to a deep ruby. (In various conditions.)

810—GOLD-EMBROIDERED IVORY-SILK STOLE. ITALIAN OF THE
SEVENTEENTH CENTURY

Three-rayed floriated crosses in gold are displayed at intervals, with surrounding and intervening gold and silver scrolls in which silken blossoms of pastel shades appear. Finished with a pailletted scroll edge in gold. Lappets trimmed with a cut thread and tassel gold fringe. A beautiful specimen of fine workmanship and coloring.

811—SILVER-EMBROIDERED SILK STOLE. ITALIAN OF THE RENAISSANCE PERIOD

(A) Exhibiting three floriated silver crosses interrupting a trailing vine of flowers; executed in pinks, blue, green and ivory silk with a velvet-like texture; the scrolls and wave edge of silver threads. Lined with yellow silk.

(B) The lappets exhibit a tulip spray and scrollings, the bands scrolled leaves, husks and blossoms most skilfully embroidered in raised and varied stitches of silver on a dull mustard yellow corded silk ground.

812—TWO GOLD-EMBROIDERED IVORY-SILK WAFER HOLDERS. ITALIAN OF THE RENAISSANCE PERIOD

A central golden cartouche displays a foliated cross in silks and emits on four sides beautiful stems of roses and at the corners cornucopias of tulips in varied colored silks.

813—TWO RARE SILVER AND GOLD EMBROIDERED ECCLESIASTICAL PANELS. BYZANTINE OF THE FIFTEENTH CENTURY

Small oblongs of crimson silk displaying irregularly placed circular medallions among grape-vines, with a seraph's head in the upper corner; the medallions are very skilfully worked with silver and gold threads and touches of silk, with busts of the various "Evangelists." Narrow border, bearing an inscription in Greek.

814—GOLD-EMBROIDERED CRIMSON VELVET PATTEN COVER. ITALIAN OF THE LOUIS XV PERIOD

Circular scalloped medallion, occupied in the center with crowned, sacred monogram "M A," surrounded by rococo and leaf scrolls worked in silver and gold threads; the Vandyke valance enriched with lyre-shaped motives and silk tassels.

815—RARE GOLD-EMBROIDERED MISSAL COVER. ITALIAN OF THE RENAISSANCE PERIOD

Both sides display a charming canopied floral medallion enclosed in an intricate floral scrolled arabesque; worked solidly in threads of raised silver and gold on a crimson damask ground.

816—BLUE AND APRICOT CUT-VELVET SPECIMEN. GENOESE, OF
THE RENAISSANCE PERIOD

Woven with recurring leaf-scrolls bearing beautiful blossoms in dull blue and ivory cut and uncut velvet on an apricot silk ground. Trimmed with patterned gold galloon and lined with blue silk.

817—RARE FRAGMENT OF A CARPET. HINDU-PERSIAN OF THE
SIXTEENTH CENTURY

Pattern of Ispahan type, woven with silk warp and displaying lotus, large conventional flowers and thunder-cloud scrolls, in light blue, yellow, deep orange, pink, green and ivory on crimson ground.

818—OVAL PETIT-POINT PANEL. FRENCH OF THE LOUIS XIV
PERIOD

Needlework, picturing "Susannah and the Elders," worked in soft, harmonious yellows, tan, old-red, dark and light blues and dull greens.

819—GOLD-EMBROIDERED COAT-OF-ARMS. SPANISH OF THE
RENAISSANCE PERIOD

Simple shield, trimmed with gold galloon and displaying many quarterings, bearing fleurs-de-lis, shells and castellated towers, mostly executed in gold and silver threads on varicolored silks and velvet.

820—BEAUTIFUL GOLD-EMBROIDERED DOSSAL. SPANISH OF THE
LOUIS XV PERIOD

Arched panel, daintily wrought in threads of gold with passages of silver; displaying an intricate monstrance rayed with many beams and stars within an elaborate scrolled floral arabesque bearing wheat and varied blossoms. Border of diapers simulating galloon.

821—OVAL ECCLESIASTICAL NEEDLEWORK PANEL. FRENCH OF
THE LOUIS XVI PERIOD

An intricately scrolled cartouche, deftly wrought in raised gold on a fine silver background, is invested with sprays of dainty flowers and ribbons, in varicolored silks on an ivory-silk ground. In the shield of the cartouche is pictured, in solid embroidery, "The Apotheosis of St. Anthony," surrounded by cherubim and supported on clouds by a winged angel. Trimmed with narrow gold lace.

822—RARE SMALL GOLD-EMBROIDERED BLUE VELVET CAPE.
SPANISH OF THE SEVENTEENTH CENTURY

The field *semé* with carnation and rose sprays and spangles; resplendent lustrous velvet of quivering cerulean blue. Trimmed with patterned gold galloon and lined with figured silk damask.

823—CRIMSON AND DRAP D'OR CUT-VELVET PANEL. FRENCH
OF THE LOUIS XIII PERIOD

Woven with a delightful bouquet of flowers supported by broad acanthus leaves and held by chevroned scrolls which display a bunch of fruit; lustrous cut and uncut crimson and ivory velvet on a pinkish-gold ground. Trimmed with a dainty floral-patterned galloon and lined with crimson silk.

Height, 3 feet 5 inches; width, 12 inches.

824—EMBROIDERED CRIMSON SILK CHALICE-COVER. ITALIAN OF
THE RENAISSANCE PERIOD

A central circular medallion, within floral scrolls in silks and gold threads, sustains a needlework painting executed solidly in varied silk and gold threads displaying two saints, a monstrance and a cross. In the corner are bouquets of flowers tied with bowknots with connecting scrollings, finished with a border of scrolled flowers. Trimmed with gold lace.

25 inches square.

Fifth Afternoon

825—TWO CRIMSON CUT-VELVET COVERS. GENOESE OF THE RENAISSANCE PERIOD

Woven with a large, distinguished floral motive within scrollings in cut and uncut velvet of a brilliant quality on a silk ground. Trimmed with wide scroll-pattern galloon.

26 inches by 22 inches.

826—TWO PETIT-POINT CHAIR PANELS. FRENCH OF THE LOUIS XV PERIOD

Irregularly shaped back and seat; the center occupied by lobed oval medallion picturing biblical subjects in landscape, "The Angel Appearing to Mary Magdalene" and "The Parable of the Lost Sheep," enclosed in a brilliant floral border on black ground.

24 inches square.

827—FOUR GOLD-EMBROIDERED CRIMSON SILK PANELS. ITALIAN OF THE RENAISSANCE PERIOD

In the center of each a medallion, formed of four wide, broken garlands of leaves and fruit tied by cords, is occupied by needlework subject in multicolored silks; variously, "Madonna and Child," "St. Peter," "The Child Christ" and "St. John the Evangelist," surrounded by beautiful leaf scrolls bearing dolphins' heads and birds and defined by a similar scroll border. Solidly executed in gold threads and blue, green and yellow silks. Lined with crimson silk damask.

Height, 23 inches; width, 18 inches.

828—FOUR GOLD-EMBROIDERED CRIMSON SILK PANELS. ITALIAN OF THE RENAISSANCE PERIOD

Displaying a distinguished vase holding leafage and two reversing volute leaf scrolls bearing dolphins' heads and birds; defined by a rare scroll border. Solidly executed in fine gold threads and blue and green silks. Lined with crimson damask.

Height, 8 inches; width, 22 inches.

829—FIFTEEN BEAUTIFUL CUT-VELVET CUSHION COVERS. GENO-
ESE OF THE RENAISSANCE PERIOD

Woven with two large, vase-like acanthus leaves sustaining pineapple and floral motives, in shimmering rose-crimson cut and uncut velvet on a delicate rose silken ground. Trimmed with varied patterned crimson silk galloon.

23 inches by 27 inches.

830—TWENTY-FIVE CRIMSON AND GOLD CUT-VELVET CUSHION
COVERS. PORTUGUESE OF THE LOUIS XVI PERIOD

Woven with beautiful bouquets of lilies which emit laurel scrolls and are canopied with laurel festoons; executed in rich, deep crimson cut and uncut velvet on an old gold silken ground.

24 by 22 inches.

831—TEN CUT-VELVET CUSHION COVERS. GENOESE OF THE
LOUIS XIV PERIOD

Woven with wreaths and garlands of beautiful flowers and fine acanthus scrollings, in cut and uncut velvet of a lustrous, rich ruby tone on a rose-crimson satin ground. Trimmed with wide, patterned gold galloon.

30 inches by 26 inches.

832—TWO EMERALD-GREEN VELVET COVERS. GENOESE OF THE
RENAISSANCE PERIOD

Jaspé velvet of lustrous shimmer and pellucid depth. Trimmed with wide patterned gold galloon and lined with dark crimson silk.

31 inches by 23 inches.

833—FOUR ELABORATE GOLD-EMBROIDERED ECCLESIASTICAL ES-
CUTCHEONS. ITALIAN OF THE RENAISSANCE PERIOD

Pear-shaped leaf and open scroll cartouches are crested with princely crowns and sustain pendants of two entwined green snakes and leafage, the shields bearing foliated crosses, palm branches and swords among laurel leaves; skilfully executed in raised gold threads in a great variety of stitches.

Height, 2 feet 10 inches; width, 2 feet 1 inch.

834—EMBROIDERED LINEN COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Both sides are finished alike. Each end occupied by three panels displaying two grotesque facing birds before a fountain, flanked by two curious trees succeeded by a three-columned panel and finished with a band occupied by a multitude of archaic horses; these are connected, on the long sides, by narrow floral bands; worked in red and deep blue on heavy ivory linen.

4 feet 8 inches by 23 inches.

835—TWO LARGE PETIT-POINT CHAIR SEATS. ITALIAN OF THE SEVENTEENTH CENTURY

Rare intricate pattern in silk needlework; displaying an eight-pointed floral arabesque mainly in old red and blue, enclosing another in brown, yellow and pink with its alternate points of ivory, pale pink, blue and green, in which is a central stellate blossom in pink and green; the field is golden-yellow sprayed with fine large blossoms which are developed from the arabesque.

2 feet 10 inches square.

836—SIX PETIT-POINT AND VELVET CHAIR COVERS. FRENCH OF THE LOUIS XIV PERIOD

Varied cartouche-like and square panels of needlework are occupied by different arabesques which enclose two variously posed birds under trees, executed in soft, rich colors on an ivory ground. The panels are trimmed with a narrow gold galloon and displayed on a lustrous, silvery turquoise Genoese velvet of the period, softened in areas to a mild, yellowish ivory. Trimmed with a patterned gold galloon and lined with crimson silk.

2 feet 7 inches by 2 feet 2 inches.

837—FOUR DRAP D'ARGENT AND PALE BLUE BROCADE CUSHION COVERS. VENETIAN OF THE LOUIS XIII PERIOD

Dainty in color and weaving; central bouquet of delicate flowers is displayed within lace-like sinuous scrolls sustaining sprays of distinguished blossoms in pastel colors and silver threads on a charming "bleu-de-ciel" silk ground. Trimmed with silver galloon and fringe on two ends, and lined with blue silk.

3 feet 1 inch by 1 foot 9 inches.

838—TWO RUBY VELVET TABLE CENTERS. ITALIAN OF THE SEVENTEENTH CENTURY

Rich, close-pile velvet, shimmering with lustrous rose to deep, profound ruby. Trimmed with carnation and leaf-scroll patterned gold galloon.

4 feet 6 inches by 2 feet.

839—RARE EMBROIDERED CRIMSON VELVET DOSSAL. SPANISH OF THE RENAISSANCE PERIOD

Displaying in the center an oblong strap-scrolled arabesque, enclosing an escutcheon bearing fleurs-de-lis and pellets, which supports an elegant, rayed chalice-cup flanked by two small vases of lilies; distinguished strap-scroll and leaf arabesque border; executed in appliqué of tan and old-ivory silks enriched with gold threads and passages of blue, green, yellow, black and crimson silks. Trimmed with crimson silk and gold fringe and at the foot with lattice gold fringe.

Height, 3 feet 3 inches; width, 2 feet 4 inches.

840—FOUR GREEN VELVET PANELS. GENOESE OF THE SEVENTEENTH CENTURY

Impressed with a pattern of arches the result of previous embroidery which has disappeared; lustrous, shimmering, forest-green velvet with many wandering subtle tones. Trimmed with diamond and scroll patterned gold galloon. Lined with crimson silk.

Height, 4 feet 7 inches; width, 2 feet.

841—GOLD-EMBROIDERED RED VELVET ALTAR FRONTAL. VENETIAN OF THE SEVENTEENTH CENTURY

Solidly wrought in massive raised silver and gold threads enriched with passages of green and crimson velvet appliqué; displaying within two palm branches a chalice-cup with an elliptical pattern as a background; above are three ducal crowns; executed on lustrous, soft red velvet. Trimmed with chevron and fleur-de-lis patterned gold galloon. Lined with old pink watered silk.

Height, 2 feet 5 inches; width, 4 feet 6 inches.

842—SILVER AND RUBY VELVET TABLE COVER. VENETIAN OF THE SIXTEENTH CENTURY

Gold and silver suns, displayed in disks of ruby velvet, are imposed at the feet of recurring, elliptical ivory and silver medallions, regularly set on the ruby velvet field; the two ends defined by panels in which occur growing plants bearing tulip and carnation motives within pointed arches. Evidently woven for a Persian monarch. Lined with green silk.

3 feet 9 inches by 2 feet 2 inches.

843—IVORY AND GREEN CUT-VELVET PANEL. VENETIAN OF THE SIXTEENTH CENTURY

Distinguished Oriental motives infiltrate the composition, which displays a central silver circular medallion occupied by a blossomed sunburst whose rays terminate in tulips, and similar corners. Four scrolled, infloretted palm leaves encircle the medallion and have impaled on them and between them, curious, small, rayed silver disks of symbolic omen. The two ends are paneled with a series of arches holding stalks of hyacinths woven in a luxuriant green velvet, with the disks and flowers in silver threads, on an ivory ground. Lined with crimson silk.

Height, 3 feet 7 inches; width, 2 feet 1 inch.

844—TWO CLARET VELVET AND DRAP D'OR PANELS. VENETIAN OF THE SIXTEENTH CENTURY

Woven with medallions infloretted with tulip and honeysuckle motives in green and claret velvet on a gold ground, these alternating with stellated carnation motives on a silver ground, with the field of claret velvet. Trimmed with leaf-patterned gold galloon. Lined with green silk.

Height, 3 feet 3 inches; width, 2 feet 2 inches.

845—RARE CRIMSON AND IVORY VELVET PANEL. VENETIAN OF THE SIXTEENTH CENTURY

Noble recurring carnation motives, with their individualistic leaves woven in ivory with traces of silver threads and edged with pale green, on a deep, rich, lustrous crimson velvet. Redolent of the East at its best. Trimmed with a fine leaf and angular scroll gold galloon of a Gothic character. Lined with dull green silk.

Height, 5 feet 3 inches; width, 2 feet 6 inches.

846—RICH CLARET CUT-VELVET TABLE CENTER. GENOESE OF THE RENAISSANCE PERIOD

Composed of three finely matched breadths, each exhibiting two charming pineapple motives springing from a scrolled acanthus leaf, in cut and uncut claret velvet on a shimmering, pinkish-ivory silk ground shot with gold. Trimmed with patterned galloon.

5 feet 6 inches by 1 foot 10 inches.

847—TWO DRAP D'OR AND JARDINIÈRE VELVET PANELS. VENETIAN OF THE SEVENTEENTH CENTURY

Displaying recurring, elongated elliptical floral medallions with silver grounds, surrounded by and alternating with floral arabesques, woven in crimson and green velvet on a rich yellow drap d'or ground, showing a marked Oriental influence in the pattern. Trimmed with patterned gold galloon and lined with crimson silk.

Height, 5 feet 9 inches; width, 2 feet 3 inches.

848—BEAUTIFUL DRAP D'OR AND DRAP D'ARGENT CUT CRIMSON VELVET PANEL. GENOESE OF THE LOUIS XIII PERIOD

Displaying recurring depressed ogivals of broad, infloretted acanthus leaves, each enclosing a single large blossom and supporting a conventionalized pomegranate, in lustrous cut and uncut rose-crimson velvet on a fluctuating silver and gold ground. Trimmed with rare pomegranate and scroll pattern gold galloon. Lined with crimson silk.

Height, 6 feet; width, 2 feet.

849—UNIQUE JARDINIÈRE VELVET PANEL. FRENCH OF THE RÉGENCE PERIOD

A full repeat of this rare pattern is barely completed in the length; two sinuous, imbricated, fluctuating yellow ribbons, both entwined by narrower ribbons, holding tassels and flower sprays, form at the foot two medallions holding formal flowers and a beribboned pomegranate; above is a large bouquet of flowers tied with a shimmering yellow bowknot. The flowers are in deep crimson, pale blue, yellow, green and pastel-pink cut and uncut velvet on a deep, rich ivory silk ground.

Height, 6 feet; width, 2 feet 1 inch.

850—RARE EMBROIDERED VELVET PROCESSIONAL CROSS. ITALIAN
OF THE GOTHIC PERIOD

Solid needlework cruciform bands display a quatrefoil medallion at their intersection, picturing "The Nativity" flanked by the worshipping shepherds and their flocks. The upright panel holds four skilfully modeled needlework Gothic niches which variously picture "Saint Anne," "Saint Matthew," "Saint Mark" and "Saint Luke." The architectural motives are worked in dull browns and black, the figures and features in bright silks. Mounted on old red shimmering velvet, trimmed with narrow gold fringe and lined with floral crimson damask.

Height, 6 feet 6 inches; width, 1 foot 10 inches.

851—ROSE-DU-BARRY VELVET TABLE CENTER. GENOESE OF THE
SIXTEENTH CENTURY

Rich, close-pile velvet of soft, down-like bloom deepening to a rich ruby. Paneled on ends and trimmed with leaf-pattern gold galloon.

9 feet 2 inches by 2 feet.

852—TWO ROSE-CRIMSON CUT-VELVET TABLE CENTERS. GENOESE
OF THE RENAISSANCE PERIOD

Occupied by beautiful recurring ogivals of acanthus leaves which bear interesting scrollings and sprays of fine roses in cut and uncut velvet on a lighter silken ground. Trimmed with patterned gold galloon.

6 feet 4 inches by 2 feet 3 inches.

853—FOUR ROSE-CRIMSON CUT-VELVET PANELS. GENOESE OF THE
LOUIS XV PERIOD

Beautiful recurring floral motives within infloretted ribbons, in lustrous cut and uncut jaspé velvet, occupy the old gold drap d'or ground. Lined with crimson damask.

Two long: Height, 6 feet 4 inches; width, 11 inches.

Two short: Height, 4 feet; width, 11 inches.

854—TWO EMBROIDERED CRIMSON VELVET ORPHREYS. SPANISH
OF THE RENAISSANCE PERIOD

Each displays two solid needlework medallions of varied silks and gold threads occupied by three-quarter-length figures of "St. George," "St. John the Evangelist," "St. Sebastian" and "St. Rosa de Lima." The medallions are interrupted by appliqués of leaf scrolls in green and yellow silks outlined with gold threads which sustain, successively, dolphins' heads, cornucopiæ, and vases holding fruit; interesting rosette, scroll and leaf border. Lined with crimson damask.

Height, 3 feet 6 inches; width, 9 inches.

855—ELABORATE SILVER-EMBROIDERED VALANCE. ITALIAN OF
THE RENAISSANCE PERIOD

Columned temples alternate with motives of birds perched among flowers and fruit scrolls on pedestals, and recur on a pale blue silk ground; skilfully worked in solid threads of silver. The foot is scalloped with reversed scrolls and pendants and the compartments under the temples are fringed and tasseled. Lined with crimson silk.

Length, 9 feet; depth, 1 foot.

856—LONG ROSE-CRIMSON VELVET REFECTORY-TABLE COVER.
GENOESE OF THE SIXTEENTH CENTURY

One fine length of velvet, with a fascinating lustre and shimmering tones of deep ruby and rose-pink, trimmed with a rare, wide galloon of the period patterned with Gothic leaves scrolled on staves.

9 feet by 2 feet.

857—TWO CLARET AND DRAP D'ARGENT CUT-VELVET PANELS.
GENOESE OF THE RENAISSANCE PERIOD

Woven with a most unusual recurring pattern of scrolling and linking vines bearing in each oval a single conventional blossom in cut and uncut velvet on an ivory-pink drap d'argent ground. Trimmed with patterned gold galloon and lined with crimson silk.

Height, 7 feet 8 inches; width, 1 foot 10 inches.

858—GOLD-EMBROIDERED CRIMSON VELVET DOSSAL. SPANISH OF THE RENAISSANCE PERIOD

Solid needlework panel, exhibiting a vase of flowers and three cartouches occupied by sacred monograms alternating with bunches of fruit and flowers in dull greens, yellows and pinks, enriched with gold threads on a crimson silk chain-stitch ground; striped crimson cut velvet border. Trimmed with patterned gold galloon. Lined with crimson silk.

Height, 8 feet 6 inches; width, 1 foot 6 inches.

859—EMBROIDERED APRICOT VELVET BORDER. SPANISH OF THE RENAISSANCE PERIOD

Appliqués of yellow, blue and ivory silk, variously veined with the same colored silks, display a series of reversing distinguished volute scrolls in which leaf-forms and cornucopiæ appear. Trimmed with narrow yellow fringe.

Length, 8 feet 10 inches; depth, 1 foot.

860—RARE CUT-VELVET TAOISTIC TEMPLE HANGING. CHINESE OF THE K'ANG-HSI PERIOD

Among thunder-cloud scrolls in which appear three medallions enclosing the Shou symbol and the various familiars of the immortals, spotted deer, flying cranes and bats, "Shou-Lao," the God of Longevity, with an attendant, walks abroad; at his sides are two scholars and their attendants paying homage to his genius, and two mendicant devotees; beyond, four on each side, variously placed, are the eight Taoist Immortals: "Ching-Li-Ch'uan" with his chowry brush, "Chang Kuo" with his bamboo tube, "Ts'ao Kuo-Ch'in" with castanets, "Han Hsieng Tzu" with magic flute, "Ho Hsien Ku" with his lotus wand, "Lu Tung-Pin" holds a peach and sword, "Li Tich Kuai" with his iron crutch and a peach, and "Lan Ts'ai Ho" with her basket of flowers. Finished on three sides with a border in which recur the symbolic emblems of "Happy Augury." The pattern is of dull, pale pink uncut velvet on a beautiful, lustrous, amber-toned pale red cut-velvet ground of most subtle variance and sheen. Lined with green Shantung silk.

Height, 2 feet 2 inches; length, 19 feet.

861—GOLD-EMBROIDERED RED CASHMERE PANEL. PERSIAN OF THE SEVENTEENTH CENTURY

"A Persian Flower Garden." Strewn with gay blossoms among gold and silver scrolls in a seemingly unconcerned manner, but with a recurring purpose that gives a fine balance to the composition. Trimmed with a beautiful wide grapevine-patterned gold galloon. Lined with crimson silk.

Height, 9 feet 4 inches; width, 2 feet 2 inches.

862—FOUR BEAUTIFUL JARDINIÈRE VELVET PANELS. VENETIAN OF THE LOUIS XIII PERIOD

Each panel exhibits rare vases of flowers flanked by scrolls, woven in cut and uncut velvet in dark crimson, dull reddish-pink, yellow and rich grass-green on an ivory-silk ground. Trimmed respectively with silver galloon, lattice and cut silk fringes. Consisting of two oblong valances, one scalloped valance and one scalloped table center, all lined with rich, dark crimson silk.

Two Valances: Length, 7 feet 6 inches; depth, 2 feet.

Length, 6 feet; depth, 2 feet.

Center, 8 feet 6 inches by 1 foot 8 inches.

863—EMBROIDERED VELVET CHASUBLE. SPANISH OF THE RENAISSANCE PERIOD

Orphreys of sapphire-blue velvet embroidered with conventional floral scrolls in gold threads, outlined with crimson silk, sustaining roundels within which are embroidered bust-length figures, "St. Sebastian," "Moses," "Virgin and Child" and "The Good Shepherd," flanked by panels of crimson damask exhibiting joined floral plaquettes. Paneled with gold galloon and finished with a crimson silk and gold thread trimming.

864—RARE EMBROIDERED VELVET CHASUBLE. VENETIAN OF THE GOTHIC PERIOD

The orphreys of turquoise-blue velvet embroidered with alternating and recurring quatrefoil foliated motives and interlacing scrolls, worked in silver threads and yellow and crimson silks, flanked by crimson cut velvet sustaining

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broadly drawn recurring lobed floral medallions on a yellow ground, enriched with gold threads; paneled and trimmed with old gold galloon.

865—UNUSUAL GOLD-EMBROIDERED CRIMSON VELVET DALMATIC.
BYZANTINE OF THE FIFTEENTH CENTURY

The orphreys on one side are cruciform, displaying, in quatrefoil medallions of a Gothic character, needle paintings "Our Lord Jesus Christ with St. Peter and the Four Evangelists." On the flanking panels are further figures of saints. The obverse, a vertical panel, discloses "The Holy Father in Majesty and the Twelve Disciples." The field is of rich rose-crimson velvet. Trimmed with crimson and yellow silk edging.

866—TWO AUBERGINE VELVET AND EMBROIDERED DALMATICS.
SPANISH OF THE RENAISSANCE PERIOD

Oblong panels at foot, apparels, and narrow vertical bandings which are continued at neck, flanked by very unusual aubergine jaspé velvet. Panels embroidered with vigorously drawn arabesques and leafy scrolls in yellow and cream silk appliqué outlined with crimson and with occasional veinings in green silk on deep, soft, lustrous blue velvet; the bandings and apparels of leaf scrollings similarly worked. Trimmed with narrow crimson silk fringe.

867—GOLD NEEDLEWORK AND RUBY VELVET PAPAL CHASUBLE.
ITALIAN OF THE RENAISSANCE PERIOD

The orphreys display oblong cartouches interrupted with arabesques in which fruit appears, executed in solid stitches of silver and gold threads finished with raised bands simulating gold galloon, on lustrous velvet of shimmering light rose crimson varying with rich ruby tones. The cartouches are occupied by standing figures and present "The Virgin and Child," "St. Peter Crowned as a Pope," "St. John the Divine" on the front, "St. Peter" and the papal coat-of-arms with shield displaying crossed keys and bell within a cartouche, and crested with the tiara and further crossed keys. Trimmed with crimson and gold edging.

868—GOLD AND CORAL EMBROIDERED IVORY-SILK CHASUBLE.
ITALIAN OF THE SEVENTEENTH CENTURY

The field ramified by a reversing floral scrolled arabesque of raised gold threads in many varied stitches, enriched with numerous coral beads; enclosed at the foot is a coat-of-arms crested with a ducal crown and displaying a cross and three stars. The orphreys are defined by two upright bands of gold and the vestment is finished with similar bands and gold fringe. Lined with crimson silk.

869—GOLD NEEDLEWORK CRIMSON VELVET DALMATIC. ITALIAN
OF THE RENAISSANCE PERIOD

Enriched with oblong panels of needle painting at foot, depicting in square medallions seated figures of St. Matthew and St. Mark; surrounded by strap and scroll arabesques entwined with leafage on crimson silk, skilfully executed in threads of gold, and orange, green and blue silks. The panels, neck and vertical strips are defined by bands of raised gold simulating galloon. The field of rare sixteenth century velvet of downlike shimmering crimson with pellucid depths of rich claret color.

870—GOLD NEEDLEWORK CRIMSON VELVET DALMATIC. ITALIAN
OF THE RENAISSANCE PERIOD

Enriched with oblong panels, at the foot, of needle painting depicting St. Luke and St. John surrounded by strap and scroll arabesques entwined with leafage, on crimson silk; skilfully executed in threads of gold, and orange, green and blue silks. The apparels have similar arabesques, exhibiting small medallions of landscapes. The panels, neck and vertical strips are defined by bands of raised gold simulating galloon. The field of beautiful sixteenth century crimson velvet deepening to a rich claret color. Trimmed with narrow gold and crimson silk edging.

871—GOLD-EMBROIDERED RUBY VELVET CHASUBLE. ITALIAN OF THE RENAISSANCE PERIOD

The orphreys display five oval needlework pictures rarely wrought in gold threads and naturalistic colored silk; variously depicting "The Assumption of the Virgin," "The Good Samaritan," "St. Christopher and the Infant Christ," "St. Peter" and "St. John the Evangelist"; these are interrupted by vigorous foliated volute scrolls executed in the same coloring as the medallions and bordered by a band of reversing floral pear-shaped motives, embroidered in raised gold threads simulating galloon. The flanking panels of beautiful lustrous velvet, with areas of almost Tyrian red. Trimmed with gold and crimson silk edging.

872—TWO GOLD EMBROIDERED CRIMSON VELVET DALMATICS. SPANISH OF THE RENAISSANCE PERIOD

The oblong panels at foot, vertical bands and apparels are enriched with solid gold threads and passages of blue, green and ivory silks on lustrous crimson velvet; the panels, respectively, disclose shields, one bearing an ivory bar on a green field and having two mermaid supporters; the other, a golden turreted castle on red ground in a winged shield crested with a Moor's head; both are within cornucopiæ and fruit wreaths. The apparels show scrolled arabesques in which pineapple motive appears. The bands, fine diamond geometric floral motives in velvet on blue ground. Backgrounds of yellow and green damask patterned with crowned imbricated ogivals enclosing floral motives. Panded and trimmed with gold galloon.

873—TWO BEAUTIFUL GOLD NEEDLEWORK AND RUBY VELVET DALMATICS. ITALIAN OF THE RENAISSANCE PERIOD

Enriched with apparels, oblong panels at foot and vertical pendanted bands. The oblongs occupied by beautiful foliated arabesqued roundels depicting needle paintings in soft-toned silks enriched with gold threads variously: "The Annunciation to the Virgin," "The Assumption of the Vir-

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gin," "St. Anthony" and "St. Mary Magdalene"; the apparels, similar, display figures of "Elijah and Raven," "St. Matthew," "Moses with the Tablets" and "St. Jerome." The bands exhibit recurring log and scrolled leaf motives most skilfully rendered in solid threads of gold and silver touched with colored silks; apparels, panels and bands finished with raised rope-like gold-embroidered edging. Ground of shimmering velvet radiating from rose to a deep ruby. Trimmed with dark crimson and gold edging.

874—EMBROIDERED IVORY-SILK SETTEE SEAT. FRENCH OF THE
LOUIS XVI PERIOD

Needlework of most delicate and precise type; the center displays a reversed monogram of small flowers and laurel leaves within a medallion of palm branches, surmounted by a wreath of the same small flowers in colored silks of minute chain-stitch, the whole flanked by two branches of large roses and buds entwined with wide blue ribbons among which appear caterpillars and butterflies naturalistically posed and colored. Finished with a laurel and ribbon band in tones of green.

Length, 5 feet; depth, 2 feet 8 inches.

875—INTERESTING JARDINIÈRE VELVET TABLE COVER. GENOESE
OF THE SEVENTEENTH CENTURY

Woven with sinuous scrolls displaying tulips and roses executed in cut and uncut velvet in varying pastel colorings, on a diapered ivory-silk ground. Trimmed with scrolled leaf and bird patterned gold galloon. Lined with deep cream silk.

1 yard 7 inches by 1 yard 10 inches.

876—GREEN AND GOLD BROCADE TABLE COVER. VENETIAN OF
THE SEVENTEENTH CENTURY

Finely woven with recurring detached growing palms bearing various flowers and spike-like stems in threads of gold and silver, and salmon, ivory and yellow silks on a lustrous apple-green silk ground. Trimmed with patterned silver edging.

1 yard 5 inches by 1 yard 2 inches.

877—DRAP D'ARGENT BROCADE TABLE COVER. VENETIAN OF THE
RENAISSANCE PERIOD

Displaying an intricate pattern of recurring arched diamond, leaf and lace-like medallions occupied by pineapple motives from which spring interlacing, fan-shaped, floral diapered bands which continue and form the principal motive of the alternating medallions which present large blossoms and sprays of flowers; finely woven with silver threads and deep rich ivory on a ground of almost salmon-pink shading to a deep tan. Trimmed with silver lace and lined with ivory silk.

1¾ yards by 1 yard 7 inches.

878—GOLD-EMBROIDERED OLD RED VELVET COVER. VENETIAN
OF THE RENAISSANCE PERIOD

Oval central medallion of cruciform scrolled staves and a large blossom developing cornucopiæ which are repeated at corners; distinguished floral scroll border banded with recurring scrolled pear motives. Executed in open gold threads on a lustrous velvet fluctuating from a rosy apricot to a rich old red. Trimmed with red and gold fringe and lined with crimson silk.

1 yard 15 inches by 1 yard 28 inches.

879—DRAP D'OR BROCADE TABLE COVER. FRENCH OF THE
RENAISSANCE PERIOD

Heavy weaving, with a semblance of relief in the pattern; graceful vases of flowers are supported on wing-like acanthus leaves and are within finely scrolled lyre medallions; richly executed in gold threads accentuated with passages of dull plum-lavender silk on a drap d'argent ground. Trimmed with gold galloon patterned with ribbon and pateras. Lined with crimson silk.

1 yard 30 inches by 1 yard 6 inches.

880—DRAP D'OR AND DRAP D'ARGENT BLUE BROCADE TABLE
COVER. VENETIAN OF THE RENAISSANCE PERIOD

Distinguished, feathery, sinuous scrolls display pomegranate and leaf motives in gold, silver and salmon-pink silk, woven on a lustrous, deep, sedate blue of two-toned damask which is complementary to the major pattern. Trimmed with an interesting gold and silver lace and lined with turquoise-blue silk.

1½ yards by 1 yard.

881—OLD RED AND BLUE SILK TAPESTRY PANEL. CHINESE OF THE CH'UNG-CHÊN PERIOD

Rare fine hand-loom weaving, displaying, in the circular medallion, two grotesque Fu-lions playing with brocade balls, in brilliant colored silks on a solid gold ground; the old-red field supports an arabesque in which large yellow, blue, green and pink blossoms and birds of brilliant plumage appear; the rich blue *ju-i* scroll corners and border are invested with circular medallions of feng-huangs in the gayest of plumage, with guards of flying cranes alternating with cloud-forms. Lined with old blue silk.

Height, 6 feet 6 inches; width, 5 feet 6 inches.

882—RARE EMBROIDERED SILK PANEL. SPANISH OF THE LOUIS XV PERIOD

Displayed in the center is a draped scroll canopy surmounted by a bouquet of flowers and surmounting a smaller one; these are banded and flanked by two foliated vase-like points holding flowers; in-scalloped, irregular border holding at intervals floral bouquets. The border bands, canopy and points flatly executed with remarkable precision and simulating ivory lace, daintily touched with colored silks; the flowers in gay natural colors on an old rouge-de-fer corded silk ground. Trimmed with gold lace. Lined with pink silk.

Height, 3 feet; length, 7 feet 6 inches.

883—SILK AND SILVER EMBROIDERED LINEN TABLE COVER. ENGLISH OF THE SEVENTEENTH CENTURY

Displaying a large central blossom envisaged with leaves and enclosed in a scrolled rectangular medallion which emits large scrolled blossoms. At the four corners are bold pineapple motives from which spring handsome cornucopiæ of flowers and connecting scrolls. Deftly worked with brilliant varied silks and silver threads. Trimmed with crimson and silver edging. Lined with pale blue silk.

1 yard 26 inches by 1 yard 34 inches.

884—JARDINIÈRE AND CUT-VELVET HANGING. FRENCH OF THE
LOUIS XV PERIOD

A central arched panel of lustrous emerald-green velvet is surrounded by various double panels of jardinière velvet which are defined and trimmed with a fine patterned silver galloon, and are woven with pinks, green, tan and brown cut and uncut velvet on an ivory-silk ground; displaying sinuous entwining feather and fur stripes flanked by sprays of roses. This rare pattern was originally designed for Marie Leszcynska, the consort of Louis XV, and commemorated an almost universal fashion for furs, set by this unfortunate Queen. Trimmed at foot with silver fringe. Lined with yellowish-green silk.

Length, 2 yards 5 inches; width, 1 yard 30 inches.

885—PALE BLUE AND IVORY BROCADE PORTIÈRE. FRENCH OF
THE LOUIS XVI PERIOD

Displaying two large recurring motives, the first of funerary urns supported by dainty acanthus scrolls and garlands among which two swans appear, canopied with laurel garlands and ears of wheat; the other, palm motives flanked by two mermen and trophies of musical instruments woven in silvery-ivory on a pale robin's-egg blue. Lined with blue silk.

Length, 2 yards 28 inches; width, 2 yards.

886—THREE PALE BLUE AND IVORY BROCADE LAMBREQUINS.
FRENCH OF THE LOUIS XVI PERIOD

Similar to the preceding. Displaying the first motive of the preceding portière. Trimmed with pattern velvet galloon and tasseled fringe.

Length, 3 yards 16 inches; depth, 30 inches.

887—AMBER VELVET TABLE COVER. ITALIAN OF THE SIXTEENTH
CENTURY

Composed of three breadths of rare lustrous velvet, pulsating with the light from a shimmering, pale straw-color to varied tones of rich amber. Trimmed with silver galloon.

2 1/3 yards by 1 2/3 yards.

888—LARGE IVORY AND RED BROCADE COVERLET. SPANISH OF
THE LOUIS XIV PERIOD

Composed of four breadths; exhibiting large circular recurring medallions, curiously lobed toward the center with leaf-scrolls, bunches of hops and basketry enclosing a magnificent conventionalized infloretted floral motive of complex character; the medallions alternate with diamond devices holding pineapple, and leaf stems; woven in ivory and greens on a salmon-red silk ground. Trimmed with a chevroned patterned gold galloon and lined with pale champagne-colored silk.

2 yards 4 inches by 2 yards 8 inches.

889—UNIQUE EMBROIDERED IVORY-SILK TABLE COVER. ENGLISH
OF THE SEVENTEENTH CENTURY

The field depicts several landscapes and a seascape, with partial and supporting borders of rococo scrolls and surrounding birds of gay plumage on the wing; at the right is a boisterous sea carrying a full-rigged ship, Neptune with his trident and a dolphin; beyond is a fountain playing; above, two windmills fringe an old-fashioned English garden with its quaint terrestrial globes, overhead Æolus wafts his gentle breezes and the sun sheds its beams on this pleasant scene; at the left is a beautiful Italian garden, above is a hospitable old English Hall, with its chimneys belching forth fire and smoke, and nearby is the home farm. Bordered with dainty flowers and fruit and rococo corners in which Cupids sport with hearts. The two sides have wing panels occupied by quaint detached birds of many species. Executed in dainty varied silks. Trimmed with green silk tasseled fringe and lined with crimson silk. A most unusual specimen of needlework.

Length, with wings, 3 yards; width, 1¾ yards.

890—SILVER AND YELLOW EMBROIDERED BALDACHINO. ITALIAN
OF THE RENAISSANCE PERIOD

Point d'Arras. The field ramified with reversing volute scrolls which spring from the center and are worked solidly in stitches of silver threads and hold large, distinguished flowers in great variety, worked in rich harmonious silks

Fifth Afternoon

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on a solid golden-yellow ground; finished with a narrow border of sprays of flowers. A riot of lovely rich colors. Lined with crimson silk. *Length, 2 yards; width, 2½ yards.*

891—EMBROIDERED BLUE SILK PORTIÈRE. ITALIAN OF THE RENAISSANCE PERIOD

A leaf-banded circular badge encloses a Maltese cross of drap d'or and d'argent with an entwined "S"; these are crested with Ducal crowns in raised gold. From the badge spring acanthus-leaf scrolls that ramify the field and display tulips, peonies and roses. Finished with a scroll and blossom border. Executed in solid stitches of rich harmonious silk and gold threads on a soft dove-gray blue silk. Trimmed on foot with gold lattice fringe. Lined with crimson silk.

Length, 2 yards 14 inches; width, 1 yard 21 inches.

892—BEAUTIFUL GOLD-EMBROIDERED CRIMSON SILK ALTAR FRONTAL. ITALIAN OF THE RENAISSANCE PERIOD

Oblong: Composed of three large panels, flanked by two of a narrow width, and a frieze of eight square panels; these are defined by narrow bands of sinuous leaf scrolls in gold. In the central panel Our Lord stands holding a banner supported among acanthus-leaf scrolls, in gold threads which develop rare tulips and carnations; the various other panels have similar acanthus scrolls enriched with flowers and some with birds. Embroidery of great precision and most skilful workmanship. Trimmed with gold fringe. Lined with crimson silk.

Height, 3 feet 3 inches; length, 7 feet 3 inches.

893—EMBROIDERED VELVET ALTAR FRONTAL. SPANISH OF THE SIXTEENTH CENTURY

Composed of central panel with borders at crown and sides; executed in golden yellow silk appliqués with passages of color and silver couched with gold cord. Exhibiting in the center an oval cartouche enclosing the sacred monogram "I H S" flanked by ribbon arabesques. The borders of cartouches with monograms and intervening leaf scrolls. Unique velvet ground, pulsating in the light from a rare downlike greenish blue to a deep peacock green.

Height, 3 feet 3 inches; length, 12 feet 6 inches.

894—SILVER-EMBROIDERED CRIMSON VELVET ALTAR FRONTAL.
FRENCH OF THE LOUIS XIV PERIOD

Composed of a central panel, two flanking panels and frieze defined by gold galloon. The center occupied by an open scrolled medallion depicting "St. Nicholas" admonishing a group of small children in the proverbial basket, standing at his side. The flanking panels evolve, from a fine shell and basket motive, acanthus-leaf and strap scrolls which bear many blossoms. Superb workmanship, the details veritably modeled and solidly wrought in silver threads with the slightest accentuating passages of silk threads. A unique specimen of this type of embroidery. Trimmed at the foot with gold fringe. Lined with blue silk.

Height, 3 feet 3 inches; length, 7 feet 3 inches.

895—RARE PAINTED AND EMBROIDERED SILK DOSSAL. ITALIAN
OF THE RENAISSANCE PERIOD

Oblong, displaying a painting on silk enriched with gold and silver needlework: "The Ascension." Our Lord seated, bearing the cross; opposite is the Holy Father in Majesty, and above, the Holy Spirit descending in the form of a haloed dove; various attending seraphs waft around in the clouds. Needlework frame of guilloche motives, with broken corners, scrolled floral and basket paneled pediment and base enriched with garlands of flowers; solidly worked with gold threads on a crimson damask ground. Trimmed with gold fringe and crimson and gold cord and tassels, and mounted on two staves finished on the ends with finely gilded bronze pineapple motives.

Height, 4 feet 6 inches; width, 3 feet 1 inch.

896—GOLD AND SILVER EMBROIDERED PURPLE SILK BANNER.
SPANISH OF THE LOUIS XV PERIOD

Long irregular-shaped triangular banner, with two extra long points. Exhibiting a curiously embroidered oval panel, depicting an angel pouring water on the lost souls in purgatory, enclosed within an open scrolled cartouche, in which occur sprays and festoons of flowers, crested with a Ducal

Fifth Afternoon

[No. 896—*Continued*]

crown. Wide scrolled medallion border, with entwining sprays and festoons of flowers solidly executed in gold and silver threads. Trimmed with pearl edge and gold tassels at points. Lined with deep ivory moiré silk.

Height, 8 feet 8 inches; width, 3 feet 3 inches.

897—ELABORATE GOLD-EMBROIDERED RUBY VELVET BANNER.
SPANISH OF THE SEVENTEENTH CENTURY

Beautifully shaped crown and wings, exhibiting an oval painting, "The Assumption of the Virgin," after Murillo, with a gold-embroidered wreath of scrolls and flowers, which continues at the V and forms a border. Enriched near the V's with two bouquets of flowers. Finished with a wave and line band. Trimmed at points and V with crimson and gold tassels. Lined with crimson silk.

Height, 6 feet; width, 3 feet 3 inches.

898—EMERALD-GREEN AND SILVER BROCADE COPE. VENETIAN OF
THE LOUIS XIII PERIOD

The field woven with recurring, facing, sinuous vines which sustain large flowers and fruit; executed in brilliant colored silks and silver threads on a green satin ground. The hood and orphrey of similar pattern and coloring, except that the background is almost entirely woven in patterned silver threads and ivory. Hood and orphrey trimmed with pomegranate and scroll pattern galloon.

899—LARGE IVORY AND GOLD BROCADE COPE. FRENCH OF THE
RÉGENCE PERIOD

Richly woven in gold threads in various stitches, with large, graceful, recurring vases of flowers within diagonals formed of ribbons, bowknots and trailing vines, on luscious, warm ivory damasked satin field. Hood and paneled field trimmed with exceptional patterned gold galloon of the period. Hood also with deep gold cut fringe.

900—ROSE-CRIMSON EMBROIDERED COPE. ITALIAN OF THE RENAISSANCE PERIOD

Field of heavy, rich, plain satin, the orphrey embroidered with six panels in gold and silver threads and colored silks, solidly wrought. Each panel holds a Saint standing in a columned niche: "St. Peter," "St. John," "St. Catherine" and "St. Cecelia." Trimmed with curious old gold galloon.

901—THREE RUBY AND GOLD EMBROIDERED PANELS. PORTUGUESE OF THE SEVENTEENTH CENTURY

Enriched with appliqués of drap d'or on crinkled jaspé velvet of sparkling lustrous sheen; displaying elongated lozenges, formed of double trailing vines, which enclose bouquets of flowers.

Height, 12 feet; width, 1 foot 6 inches.

902—TWELVE GREEN AND GOLD BROCATELLE CURTAINS AND FOUR LAMBREQUINS. ITALIAN OF THE RENAISSANCE PERIOD

The hangings for two beds. The curtains are of unequal sizes, of varying weathered colors, and have slight variances in the development of the patterns. Woven with recurring floral bouquets within pear-shaped medallions of scrolled acanthus leaves in which birds appear; the motives in green on a straw-yellow ground. Lambrequins, woven in the same colors, with recurring bouquets and scrolled leaves on which are perched two birds; finished with inwoven borders simulating a patterned galloon.

Curtain: Length, 2 yards; width, 1 yard 4 inches.

903—FOURTEEN GREEN SILK DAMASK CURTAINS, FOUR LAMBREQUINS AND TWO OBLONG CUSHION COVERS. ITALIAN OF THE RENAISSANCE PERIOD

Woven with bold, recurring floral motives of great beauty supported by scrolled acanthus leaves and flower sprays; the motives in silver-green on a rich and more sedate green. Bordered with banding of the same silk. Deeply shaped lambrequins, paneled and trimmed with woven silk galloon of a lighter tone. Varied in sizes, comprising 62½ yards of silk.

Fifth Afternoon

904—SIX RARE BLUE BROCADE PORTIÈRES. FRENCH OF THE LOUIS XVI PERIOD

Woven with recurring and alternating vases of roses and baskets of fruit within garlanded ovoidal acanthus-leaf medallions, in soft, golden yellow, pearly gray and plum color on a variable pale blue silk.

Length, 3 yards 8 inches; width, 1 yard 20 inches.

905—EIGHT BEAUTIFUL EMBROIDERED IVORY-SILK CURTAINS. FRENCH OF THE LOUIS XVI PERIOD

In the center a dainty wreath of varied flowers encloses a bird amid a spray of blossoms; at the four corners are similar sprays and birds. Bordered on four sides with a delicate sinuous floral scroll. All worked solidly in naturalistic colored silks and skilfully accentuated and veined in portions with gold threads, on lustrous, ivory corded silk. Lined with old blue silk.

Length, 3 yards 20 inches; width, 1 yard 12 inches.

906—SIX EMBOSSED YELLOW VELVET PORTIÈRES. FRENCH OF THE LOUIS XV PERIOD

Composed of two matched breadths, embossed with sinuous scrolls simulating lace, sustaining sprays of dainty flowers; shimmering, lustrous velvet, fluctuating from a delicate straw-yellow to a rich golden tone. Trimmed with patterned gold galloon. Lined with silvery-gray silk.

Length, 3 yards 24 inches; width, 1 yard 6 inches.

907—SIX EMBOSSED YELLOW VELVET PORTIÈRES. FRENCH OF THE LOUIS XV PERIOD

Five composed of two matched breadths and one narrower. Similar to the preceding.

Length, 3 yards 24 inches; width, 1 yard 6 inches.

908—EIGHT LARGE ROSE-CRIMSON AND IVORY CUT-VELVET CURTAINS. ITALIAN OF THE RENAISSANCE PERIOD

Six composed of three finely matched breadths and two of two breadths, displaying recurring alternating pear-shaped floral arabesques enriched with pomegranate and acanthus leaves; narrow borders of pomegranates and flower scrolls of most distinguished drawing. Originally woven for church columns, each breadth finished complete with the borders inwoven. Trimmed with lattice fringe.

Respective sizes: Length, 3 yards 30 inches; widths, 2 yards and 1 1/3 yards.

RARE PRIVATE COLLECTION OF JUDAIC OBJECTS

The property of Mr. Vitall Benguiat

Including an extremely valuable Mezuzah, a unique Hebræo-Spanish embroidered Valance and a very rare Megillah in gold

(Nos. 909 to 939, inclusive)

909—REPOUSSÉ SILVER KAMEA. ITALIAN OF THE RENAISSANCE PERIOD

“Talisman” receptacle for various potent charms against the evil eye. Shallow rectangular case, with opening at foot enriched in repoussé with jardinière of flowers, reverse Hebraic inscribed shield amid leaf scrolls, open flanking jardinières of long-stemmed flowers and crowning scrolled sea-horse and hare flanked by cupids. Silver chain for suspension.

910—REPOUSSÉ SILVER KAMEA. ITALIAN OF THE SEVENTEENTH CENTURY

“Talisman against the Evil Eye.” Flattened pendent vase-shape, leaf-scrolled at foot, supporting a valanced domed canopied fixed cover and two miniature vases on shoulder. Center wreath mantles an Hebraic inscription and Moses’ tablets, flanked by Scroll of Law and Shewbread table; reverse similar, with central altar flanked by lamps.

911—REPOUSSÉ SILVER KAMEA. ITALIAN OF THE RENAISSANCE PERIOD

"Talisman against the Evil Eye," flattened deeply scrolled open pendent cartouche, with floral crown and open looped terminal; enriched with sunburst supporting the tablets of Moses, a small inscribed shield under and a pendent bunch of grapes; reverse with Scrolls of Law in place of tablets.

912—REPOUSSÉ SILVER KAMEA. ITALIAN OF THE SEVENTEENTH CENTURY

"Talisman against the Evil Eye." Charming flattened pendent vase-shape; domed top, with miniature festooned vases on shoulder; shaped columned frieze, enriched on both sides with the tablets of Moses and Hebraic inscriptions, flanked by lamp and seven-branched candlestick; under, enriched with trailing vines and pendent bunch of grapes.

913—REPOUSSÉ SILVER SIDUR. ITALIAN OF THE RENAISSANCE PERIOD

"Missal with Hebrew Prayers." Hinged silver covers, each displaying an oval medallion enclosing the Hands of God and "Habitation" within scrolls, enriched with wreaths and shell motives; paneled back with floral motives; shaped, flat clasp.

914—REPOUSSÉ SILVER AND GREEN VELVET SIDUR. ITALIAN OF THE RENAISSANCE PERIOD

"Missal with Hebrew Prayers on Vellum." Covers of lustrous grass-green velvet enriched with silver; pierced and scrolled corners, two cartouches, one surmounted by a crown and finely molded clasps with open scroll centers and terminals.

915—PARCEL-GILT SILVER SEFER TORAH MOREH BE-EZBA. ITALIAN OF THE RENAISSANCE PERIOD

"Indicator Used when Reading the Law." Molded and medallioned staff, terminating in a cuffed hand with index finger extended, crowned with a ball supporting a rampant lion and heraldic shield. Ring for suspension.

Length, 10 inches.

916—MEGILLAH IN SILVER CASE. VENETIAN OF THE SEVENTEENTH CENTURY

“Parchment Scroll of the History of Esther and Mordecai.” Enclosed in a dainty tubular scrolled filigree case, surmounted by a partially gilded crown, cup base; the open scroll filigree revolving handle returns the parchment to the case.

Length, 7½ inches.

917—GOLD-EMBROIDERED SHEMIRAH. ASIA MINOR OF THE SEVENTEENTH CENTURY

Cartouche-shaped “Talisman,” worn on the breast as protection against the “evil eye.” Central panel inscribed in Hebrew with the names of various Angels, in silver on a solid ground of gold, guarded at top by the “Hands of God” and crested with the sun and crescent. Shaped crown-ing border of lotus sprays in varicolored silks and gold spangles on ivory linen. Trimmed with gold and silver edging.

918—GOLD-EMBROIDERED SHEMIRAH. ASIA MINOR OF THE SEVENTEENTH CENTURY

Similar to the preceding, but with border executed in silver and gold threads with slight passages of silks.

919—GOLD-EMBROIDERED CRIMSON VELVET TEPHELIN BAG. MOORISH OF THE SEVENTEENTH CENTURY

“Oblong Bag for Hebrew Leather Prayer Strips.” Enriched with panel in raised silver-gilt threads, with top enclosure inscribed in Hebrew characters; under a stellate blossom center and floral corners. Finished with blue tassels and draw cords.

920—SYMBOLIC EMBROIDERED SILK BAHLA. SPANISH OF THE SEVENTEENTH CENTURY

Small oblong ivory silk banner, displaying two figures with characteristic ribbon inscription in Hebrew; at right is Jacob turbaned, holding a staff in his hand; at left, David.

[No. 920—*Continued*]

crowned, in flowing robes, his harp in his left hand; solidly executed in minute stitches of soft-colored silk threads, enriched with silver, the crown jeweled. Dainty pomegranate and floral scroll border in silver threads. Trimmed with silver lace. Lined with old-rose silk.

Height, 15 inches; width, 20 inches.

921—SILK-EMBROIDERED LINEN SEDER COVER. PERSIAN EARLY EIGHTEENTH CENTURY

“Circular Cover for a Passover Salver.” Center floral roundel surrounded by three bandings, two floral and one band of Hebraic inscriptions; the field occupied by four ovoidal lobed floral medallions with roundels similar to center, interrupted by loose scrolled floral bouquets. Finished with a meander and blossom border with an inner guard of Hebraic inscriptions and floral guards. Executed in soft harmonious colored silks on deep ivory linen *semé* with gilded paillettes. Trimmed with gold galloon. Lined with blue silk.

Diameter, 30 inches.

922—TWO RICHLY JEWELLED COHEN CUFFS. ITALIAN OF THE SIXTEENTH CENTURY

Cuffs used at worship; shaped, with pointed ends. Entirely embroidered with graduated seed pearls, in diamond motives, flanking oval center medallion; enriched with jeweled motives in semi-precious stones of various colors and occasional golden beads.

923—TWO PEARL-EMBROIDERED GARLANDS FOR A SEFER TORAH. ITALIAN OF THE SEVENTEENTH CENTURY

“Garland Enrichments for a Cover of the Scrolls of the Law.” Oval rose-du-Barry silk, richly embroidered with Hebraic inscriptions worked solidly in varying sizes of lustrous seed pearls; enclosed within a laurel wreath of raised leaves alternately of silver-gilt threads and green silk and gold.

Length, 15 inches; height, 12 inches.

924—GOTHIC LACE AND LINEN SEFER TORAH MAPPAH. VENETIAN
OF THE RENAISSANCE PERIOD

"Band to Enwrap the Scrolls of the Law." Composed of seventeen oblong panels of fine ivory linen enriched with varied square floral medallions and inscriptions in Hebrew; worked *à jour* in needlepoint lace; the panels interrupted with narrow bands of similar lace; in varied patterns of floral and interlacing scrolls. Finished with a scalloped picot edge. Dated in the Jewish Calendar 5367, or 1607 A.D.

Length, 4 yards; depth, 7 inches.

925—RARE EMBROIDERED GREEN SILK AND IVORY LINEN VAL-
ANCE. HEBREO-SPANISH OF THE LATE FIFTEENTH
CENTURY

"Episodes in Jewish History of King David." The figures, foliage and inscriptions are in rich old ivory linen emphasized with touches of green silk; the background, drawn square mesh-embroidered in green silk *à jour*. The incidents, in varied bowers of scrolled branches, bearing beautiful pineapple motives; from left to right, each inscribed: "King David Standing on a Towered Castle"; "T O R E"; "Bathsheba at her Ablutions"; "BERZABE"; "Absalom Kills Ammon"; "AVSELON"; "AMAN"; Absalom hanging by his hair from a tree, his mule running away. "AVSELON," and Amasa, the captain of Absalom's hosts, is seen mounted; "ANAS."

Trimmed with a green silk Gothic lace with tasseled drops. Delightfully composed and executed. A museum document of great value.

Length, 1 yard 5 inches; depth, 7½ inches.

926—GOLD-EMBROIDERED VELVET SEFER TORAH COVER. ITALIAN
OF THE RENAISSANCE PERIOD

"Crimson and Green Velvet Cover used to Enclose the Scrolls of the Law." Composed of two deep oblong panels joined to an elliptical top with two openings for the "Remunings"; the front and back with central panel of emerald-green velvet, embroidered in silver gilt threads displaying a lengthy inscription in Hebrew characters, a proverb and

[No. 926—*Continued*]

the name of the embroideress. In upper front, an emblematic ewer and basin "for ablution of priest," surmounted by a crown, and flanked by rampant lions; worked in solid raised gold and silver on a rich crimson velvet; back enriched with crown, the flanking panels of back and front of crimson velvet finished with a scroll border in gold and silver threads. Foot and returns of front trimmed with silver gilt fringe.

927—SILVER-GILT EMBROIDERED DAMASK CHUPPAH CANOPY.
ITALIAN OF THE SIXTEENTH CENTURY

"Frontal Valance for a Matrimonial Canopy." Peaked center with two side wings and seven deep gracefully shaped points. The upper panel displays three priestly crowns, that in the center supported by two emblematic eagles with displayed wings, which canopy long Hebraic inscriptions. The various points hold symbolic emblems; in the center the Tablets of Moses on an altar, among the others the ephod with the twelve stones of the various tribes, the seven-branched candlestick, the table for the shewbread and the book of the laws. Richly executed in solid and raised threads on a champagne-colored damask. The crowns and ephod jeweled with semi-precious stones (some missing). Trimmed with gold fringe. Lined with green silk.

Length, 2 yards 6 inches; depth, 31 inches.

928—EMBROIDERED VELVET AND BROCADE SEFER TORAH PAROCHET. ITALIAN OF THE EARLY EIGHTEENTH CENTURY

"Portière or Veil for the Ark." Composed of a frieze and flanking panels of soft lustrous tobacco brown velvet and center of drap d'or and d'argent floral Venetian brocade in emerald-green silk on a deep tan ground. The silver and silver-gilt embroidered frieze supports a discursive inscription in Hebrew within a depressed oval medallion, flanked by two-handled jardinières of flowers; the panels defined by gold galloon. Lined with emerald-green silk. Trimmed at foot with gold lattice fringe. Dated in Jewish Calendar 5493, or 1733 A.D.

Length, 2½ yards; width, 1 yard 29 inches.

929—MEGILLAH IN SILVER CASE. ITALIAN OF THE RENAISSANCE PERIOD

"Parchment Scroll of the History of Esther and Mordecai." Enclosed in a tubular silver case enriched with blossomed diapers; shield engraved: M.A. The revolving handle returns the heavy parchment to the case; surmounted by a domed crown with leaf drops and floral bouquet terminal.

Length, 17 inches.

930—MEGILLAH IN RARE REPOUSSÉ GOLD CASE. FRENCH OF THE LOUIS XIV PERIOD

"Parchment Scroll of the History of Esther and Mordecai." Enclosed in a tubular case, enriched in relief with shield surmounted by a crown and canopy, with flanking floral scrolls and draped festoons, capped at crown and foot with floral cup and pinnaced. The revolving handle returns the scroll to case; enriched with leaf scrolls and ball terminal.

Length, 8½ inches.

931—PARCEL-GILT REPOUSSÉ SILVER ZITZEN BOX. VENETIAN OF THE LATE RENAISSANCE PERIOD

"Coffer for two Spice Holders used at Habdalah Prayers." Oblong with canted corners; hinged molded domed cover, enriched with three gilded filigree rosettes on the top; lengthy Hebraic inscriptions and recurring star and leaf scroll motives on moldings; supported on stump feet. Spice holders, pierced dove-cote tops terminating in leaf and pineapple finial; long hexagonal pear drop handles with further inscriptions.

Length of box, 9 inches.

932—TWO SILVER-GILT FILIGREE COHEN SHOES. ASSYRIAN OF THE SIXTEENTH CENTURY

"Ceremonial Shoes." Low backs; lobed fronts with deeply scrolled upturned pointed toes, enriched with bands of dainty filigree scrolled bands, interrupted with a series of minute bands of diamond motives.

Length, 11½ inches.

933—PARCEL-GILT REPOUSSÉ SILVER SEFER TORAH CALENDAR.
ITALIAN OF THE LOUIS XV PERIOD

"Holy Day Calendar Tablets" for the decoration of the enclosing case for the Scrolls of the Law. Open leaf and rococo scrolled cartouche, with three pendent bells at foot, supporting on the shield an oblong case, opening at back to change with appropriate loose inscribed plates the various Hebraic holy days; surmounted by the tablets of Moses and two lions under; two twisted flanking columns, each sustaining a lion, which hold an open crown with its forepaws; above, a festooned drapery. Three hanging chains for suspension.

Height, 12¾ inches.

934—PARCEL-GILT REPOUSSÉ SILVER SEFER TORAH CALENDAR.
ITALIAN OF THE LOUIS XV PERIOD

Similar to the preceding, but with extra bell supported in the open crown.

Height, 12¾ inches.

935—UNIQUE DIAMOND AND PEARL MOUNTED DOUBLE MEZUZAH.
ITALIAN OF THE EIGHTEENTH CENTURY

A double case holding two minutely written parchment scrolls recounting the history of the Jews' departure from the bondage of Egypt. Used in commemorative worship and generally hung on the main door of house. Two fluted tubes of Oriental crystal joined at top and foot, with the superb open mountings of silver, enriched with diamonds. Tapering floral diamond mountings, with fine pearl drops at feet; two molded annular mounts at mouths, with hinged open crowns, partially in gold, and fine pearl terminals.

936—PIERCED SILVER KETER OF THE SEFER TORAH. ITALIAN OF
THE RENAISSANCE PERIOD

"Crown for the Case Holding the Sacred Scrolls." Four points mark the scrolled crest; at each is developed a two-handled vase supported on a shell scrolling; these alternate with volute acanthus-leaf scrolls, supporting heart and shell motives, crowned with husks and pomegranates; terminating at the foot with a plain band above an open series of balusters.

Height, 7¾ inches; diameter, 7½ inches.

937—REPOUSSÉ SILVER MENORAH KEDOSHAH. ITALIAN OF THE RENAISSANCE PERIOD

“Sanctuary Lamp used before the Altar of a Synagogue.” Bowl-shaped gadrooned body, with ten-pointed star mouth; enriched with floral scrolling; on the bosses, long interesting inscriptions in Hebrew; the body is terminated in a curious inverted emblematic eagle supporting a supplementary cup with floral pendant. Suspended by five triangular open scroll link chains to a richly scrolled and fluted double canopy.

Total height, 2 feet 11 inches; lamp height, 11 inches; diameter, 1 foot 4 inches.

938—PARCEL-GILT REPOUSSÉ SILVER SEFER TORAH CASE. ITALIAN OF THE RENAISSANCE PERIOD

“Small Cabinet to Receive the Scrolls of the Law.” Cylindrical, each half vertically hinged as doors; surmounted by a leaf cresting enriched with large red coral beads and a dome with graduating floral panels, with two small projecting staves to hold decorations, terminating in a leaf pinnacle surrounded by small chained bells. The doors entirely encrusted with silver, displaying a gilded laurel diaper enclosing bouquets of formal flowers.

Height, 2 feet 5½ inches.

939—PARCEL-GILT REPOUSSÉ SILVER AND BRONZE ARON HAKODESH. SPANISH OF THE RENAISSANCE PERIOD

“Ark” for the reception of sacred scrolls; of architectural form; arched double central doors enriched with appliqué scrollings, festooned drapery and moldings; flanked by four varying bracketed, twisted columns and sides with scrollings invested with birds and sustaining vases of flowers, supported on the backs of two lions; deep double-scrolled pediment, in the lower arched compartment a crown flanked by two chimeras above a shield with bird supporters, flanked by double twisted columns, surmounted by vases and scrolls. Scrolled apron enriched with double displayed eagle within a rococo medallion, flanked by demi-unicorns and floral scrollings. Under the doors is a galleried shelf supporting

[No. 939—*Continued*]

seven sockets for candles and seven lions, this of a later period. Mounted on crimson silk panel.

Height, 27½ inches; width, 17 inches.

940—FINELY CHISELED SILVER FIGURINE. SPANISH OF THE
RENAISSANCE PERIOD

A Prince of the Church, "Salazar the Grand Inquisitor," stands in the strength of manhood, with full beard and curling hair to his shoulders. He is declaiming to some august body and wears a Bishop's mitre and a large richly embroidered uncanonical cloak or irregular cope over armor and short-skirted frock, legs bare and high embroidered boots.

On a shaped, molded plinth, with panels demarked by scrolled female caryatids; the frontal panel sustains a coat-of-arms, the shield blazoned with five stars, five cubes and five vertical bars, crested with a crown and surmounted by a Cardinal's hat with the lattice tassels draping the sides, imposed on a background of rococo shell formation. The other panels variously sustain cherubs' heads, masks and demi-scrolled figures.

Height, 21 inches.

941—BRONZE FIGURINE. ITALIAN OF THE SIXTEENTH CENTURY
"The Dancing Faun." Nude muscular youthful figure in dancing posture. He is playing the cymbals and with his right foot a small wind instrument. Rich patina of dull golden yellow developing richer and darker tones. On a molded ebonized plinth.

Height, 14 inches.

942—TWO RUBY VELVET CURTAINS. GENOESE OF THE SIXTEENTH
CENTURY

Close-pile velvet of lustrous shimmering ruby fluctuating in the light to rose crimson, enriched with five traverse bands of patterned gold galloon. Trimmed at foot with deep fringe.

Length, 3 2/3 yards; width, 2 yards.

MR. VITALL BENGUIAT'S VERY IMPORTANT
PRIVATE COLLECTION OF ENGLISH
NEEDLEWORK PICTURES

Of the fifteenth to the early eighteenth century, acquired from private sources, including rare specimens of Tudor petit-point or tent-stitch, Stuart stumpwork and many other quaint and beautiful old stitches.

942A—TWELVE UNIQUE HISTORICAL PETIT-POINT PANELS. ENG-
LISH OF THE ELIZABETHAN PERIOD

Illustrating twelve episodes in the life of King David as found in the Book of Samuel. Oblong panels depicting the individual subjects in semi-classic costumes in the center, executed in fine point with silk occasionally introduced to enliven the high lights of the needlework; the coloring is of soft dull pink, crimson, yellow, green, ivory, tan and light blue, with a dark rich blue generously used as a foil to the other colors. The borders vary in small details, but exhibit at the sides oval medallions enclosing varied English flowers, roses, wall flowers, tiger lilies, heartsease, carnations, daffodils, tulips and iris; the medallions support vases of fruit, flower sprays and cornucopiæ which are variously scrolled into the top and bottom borders, which they fill with their fruit and flowers, except for central oval medallions, exhibiting at the crowns different individual birds and at the foot various animals. The Lion, symbolic of the tribe of Judah, occupies the lower medallion of the first panel. The coloring of the field is reiterated on grounds varying from a distinct old red to tawny yellow, as time has been severe or kind. The beautiful state of preservation of the panels commands special attention.

(a) "Samuel Anointing David" (I Samuel, Chap. 16, verse 13). "Then Samuel took the horn of oil and anointed him in the midst of his brethren; and the Spirit of the Lord came upon David from that day forward."

(b) "David Playing the Harp before Saul" (I Samuel, Chap. 16, verse 23). "David took an harp and played with his hands; so Saul was refreshed, and was well, and the evil spirit departed from him."

(c) "David meeting the Philistine on the Field of Battle" (I Samuel, Chap. 17, verse 41). "And the Philistine came on and drew near David; and the man that bore the shield went before him."

(d) "David Carrying the Head of Goliath to Jerusalem" (I Samuel, Chap. 17, verse 54). "And David took the head of the Philistine and brought it to Jerusalem."

(e) "David and Jonathan making Covenant" (I Samuel, Chap. 18, verse 3). "Then Jonathan and David made a covenant, because he loved him as his own soul."

(f) "Saul Casting his Javelin at David" (I Samuel, Chap. 18, verse 11). "And Saul cast the javelin; for he said, I will smite David even to the wall with it."

(g) Michal Lowering David from the Window of her House (I Samuel, Chap. 19, verse 12). "So Michal let David down through a window; and he went, and fled and escaped."

(h) "Abimelech the Priest Giving David the Shewbread" (I Samuel, Chap. 21, verse 6). "So the priest gave him hallowed bread; for there was no bread there but the shewbread."

(i) "David Letting Saul Escape" (I Samuel, Chap. 24, verse 7). "So David stayed his servants with these words, and suffered them not to rise against Saul."

(k) "David Taking the Spear and Cruse of Water from Saul's Pillow" (I Samuel, Chap. 26, verse 12). "So David took the spear and the cruse of water from Saul's bolster; and they gat them away."

(l) "The Amalekite Bringing Saul's Crown to David after the Battle of Mount Gilboa" (II Samuel, Chap. 1, verse 10). "And I took the crown that was on his head, and the bracelet that was on his arm, and have brought them hither unto my lord."

(m) "They Bring David the Head of Ish-bosheth, Saul's Son" (II Samuel, Chap. 4, verse 8). "And they brought the head of Ish-bosheth unto David to Hebron."

942B—ALLEGORICAL GOLD AND SILVER ENRICHED PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE STUART PERIOD

"The Garden of Eden and the Marriage of Charles I and Henrietta Maria." A quaintly drawn hilly sward, enriched with varied growing flowers, birds, insects and beasts of the field, discloses, at the left, Adam and Eve standing under an appletree in fruit, its mossy trunk entwined with a large serpent; they are nude save for their proverbial fig leaves; before them a recumbent lion and unicorn, emblematic of strength and chastity; above, perched high on a hill, is a windmill warmed by the sun in a festoon of clouds; at the right, in royal robes, stands the King, a sword in his right hand, and the Queen addressing him; a hound is near, a fish-pond in the foreground, a stag and a leopard above, with the hill crested with a royal domain and its enclosure among trees. Executed in very fine old English tent-stitch "Point St. Cyr," with the royal costumes and other features enriched with gold and silver threads solidly worked in "cruel" and laid-over stitches. Framed.

Height, 19¼ inches; width, 21 inches.

942C—UNIQUE PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE TUDOR PERIOD

"The Field of the Cloth of Gold." Henry VIII of England stands in a flower-bedecked field, with Francis I on his right; the Constable of France, at left, and Sir Edward Poynings, at right, are partially seen at either side and slightly in the rear of King Henry, who is magnificently attired in slashed and puffed shorts, embroidered, long open coat, a jeweled order at his throat and laurels on his brow; he holds an upright sword in his right hand; King Francis, if possible more richly clad in a long toga over his armor and mantle over his shoulders, also crowned with laurels, is turned in profile to right addressing King Henry; the other figures are in gallant array. Executed in fine old English tent-stitch, in crimson, dark and light blues, pinks, greens, yellows, ivory and tan. Remarkable for the excellence of the portraiture and the distinction of its composition. Framed.

Height, 21 inches; width, 17¼ inches.

942D—UNIQUE PETIT-POINT PICTURE ENRICHED WITH GOLD AND SILVER. ENGLISH OF THE XV CENTURY

"The Adoration of the Magi." The Virgin and Child seated in a vertical oblong panel in center, adorned at the foot with an oblong of growing flowers, roses and bluewort. The panel is crudely thatched and presents the allegorical manger; flanking at right are two of the Magi, one kneeling, the other standing before a recumbent ass, at left the third Magi approaching carrying frankincense and myrrh; above is a kneeling prelate, a coat-of-arms at his feet and nearby an attendant. The crude landscape background is powdered with growing plants and flowers, ripe grapes, vines, pansies, strawberries and an occasional butterfly. Overhead, in brilliant clouds, two suns shine in majesty and the arc of a rainbow appears. The figures and flowers executed in very fine old English tent-stitch (Point St. Cyr); the manger and stems of plants enriched in chain-stitch with silver threads; the thatching, tufts of grass and strawberries in old English "cruel" stitch. The solid silver background is in hatched stitch; the crowns and various minor details judiciously touched with threads of gold. Framed.

Height, 10½ inches; width, 13 inches.

"Of the utmost rarity and historic interest."

942E—ALLEGORICAL PETIT-POINT OR TENT-STITCH PICTURE.
ENGLISH OF THE STUART PERIOD

"Sisera and Jael." Under a magnificent domed, draped, canopied and columned tent, Jael stands in ample robes receiving the martial Sisera, a halberd in his left hand and garbed as a plumed Roman soldier; a page attends Sisera. On rising ground at right is a further richly hung tent, between two oak trees; within, Jael is in the act of driving home the nail into the forehead of the sleeping Sisera; at left, Barak has just ridden up, and a dismounted attendant holds his horse. On the crest of the hilly ridge are two habitations. The undulating ground is amusingly animated with various growing berries, flowers, birds and butterflies, with a recumbent stag and leopard flanking a small pond with fish at right front. Executed in rich harmonious silks in

[No. 942E—*Continued*]

deep crimson, blue, yellow, green, ivory and tan, in very fine old English tent-stitch "Point St. Cyr." Framed.

Height, 12¾ inches; width, 18½ inches.

942F—HISTORIC NEEDLEWORK PICTURE. SCOTCH OF THE SIXTEENTH CENTURY

"The Queen of Sheba visiting King Solomon." Said to be by Marie Stuart, the ill-fated MARY, QUEEN OF SCOTS. A central open scrolled oval cartouche, executed in gold and silver threads and occasional seed pearls with the signature M. S. on tablet at foot, encloses the subject, depicting an expectant King Solomon enthroned within a columned canopied dias, in regal robes, crown and scepter; at his left an attendant soldier in a pseudo-Roman garb, and before him a faithful hound. The somewhat dazzled Queen, in court robes and long train, advances on the right; she proffers a bouquet to the King; in the background are two country seats. The interesting field displays at the corners emblematic scenes of "The Four Seasons" with the intervals occupied, at top with the sun, growing pansies and facing birds, one on a cherry stump, the other on an oak stump with acorns; at the sides are a stag symbolizing the "Soul" and a leopard "Carefulness"; at the foot a fishpond among bushes, flanked by a Tudor rose and a carnation. The upper right presents "Spring"; a careful, aproned Scotch gardener busy with pruning hook; below "Autumn," a maiden holding a cluster of wheat with reaping hook and symbolic sheaves of wheat; at upper left "Summer," a young maiden holding a bouquet of flowers, stands before a gold and silver jardinière of tulips; below, a dour prelate carrying a brazier; nearby are an axe and kindling wood. Further enrichment of gold spangles *semé* on the ivory-silk ground, and every interval occupied by butterflies and insects. Executed in long and short stitch, enlivened with gold threads and small pearls in costumes; the bushes and grounds of scenes in parts "cruel" stitch of silks and gold threads. Open silver and gold lace border of the period. Framed.

Height, 15 inches; width, 19 inches.

942G—PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE
STUART PERIOD

“Susannah and the Elders.” In the foreground, seated under an arbor of flowers at the edge of a walled pool, is the beautiful Susannah, partially draped, at her ablutions. The two Elders are beside her, making proposals; a dolphin fountain plays into the pool, and a peacock, a comb and scissors are on the coping of the wall; at the left are a recumbent lion and a sly fox; beyond Susannah, triumphant in gay raiment, promenading, a leopard near her, and beyond a pleasant gabled mansion with a paled and gated garden before it. At the upper right, the two Elders, trussed up to a tree stump, are receiving condign punishment from the hands of two lads who throw many large stones at them. The rich deep blue field is further animated with fruit trees, birds, a stag, a winged camel, a cottage and many flowers. Brilliant rich red, yellows, greens, pinks, pale blues, ivory and tans, enhance the delightful scene. Executed in very fine old English tent-stitch “Point St. Cyr.” Framed.

Height, 15½ inches; width, 19 inches.

942H—PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE
STUART PERIOD

“The Finding of Moses.” The broad waters of the pseudo-Nile stretch across the distance, bordered on the farther bank with many palaces, cottages and an old mill, and debouch to the center foreground among rushes and trees; in the water are several effigies of Moses. Pharaoh’s daughter stands on the right bank of the river in courtly robes, her long train held by a small page; on the opposite bank a kneeling attendant rescues the tiny Moses from his quaint basket; behind the attendant, Pharaoh stands attired as a plumed Roman soldier holding up a further effigy of the infant by one leg; near him is Miriam partially seen. At the left corner is the head of a symbolic lion and at right of a leopard. Executed in very fine old English tent-stitch “Point St. Cyr” in rich crimson, rare orange, Gobelins blue, green, yellow, tans and ivories. Framed.

Height, 14½ inches; width, 19 inches.

942I—ALLEGORICAL STUMP NEEDLEWORK PICTURE. ENGLISH OF THE STUART PERIOD

“King David and Solomon.” Kind David in his old age is seen resting on a pallet under an ornate canopied tent; nearby is Abisdag in queenly raiment; approaching at right is Bathsheba, holding Solomon by the hand, followed by the prophet Nathan; above is a many gabled and turreted mansion and at foot a unicorn; before David’s tent is a fish pool among bushes; at left foot is Zadok, the priest, anointing King Solomon, with Nathan as “King James I” in attendance; above is an emblematic recumbent lion and a parrot on a cherry stump. In the upper left corner is the triumph of Solomon depicted as King James I, who is mounted, and wearing regal robes; a herald leading his white horse, and beyond two further figures. Executed in beautiful pastel colored silk threads on an ivory-silk ground, in tent and satin stitch stumped, purlings of colored metals, long and short stitch in the varied flowers. Framed.

Height, 15½ inches; width, 18 inches.

942J—STUMPED NEEDLEWORK PICTURE. ENGLISH OF THE CHARLES I PERIOD

“Henrietta Maria.” The Queen is seated in court robes under an arched arbor entwined with vines and quaint flowers in purlings of silver and colored metals; at the crown, two facing birds and the sun in splendor; at the foot, a recumbent lion and leopard between a fishpond and bushes in “cruel” stitch; at the sides, in oval cartouches, are four domestic episodes, showing the Queen seated playing a guitar, holding up fruit, toying with a parrot and in another with her hand mirror. The figures, various flowers and insects are executed in subdued colored silks in long and short stitch, in portions enriched with silver threads and seed pearls; the field of ivory silk minutely *semé* with silver spangles. Finished with a fine floral and wave silver lace of the period. Framed.

Height, 19 inches; width, 23 inches.

942K—STUMPED NEEDLEWORK PICTURE. ENGLISH OF THE SEVENTEENTH CENTURY

“Judith and the Head of Holofernes.” In a central oval medallion is depicted Judith, in regal robes, and attendant maids of honor, standing at left on a draped dais; she is receiving approbation for her valorous act from a group of dignitaries and soldiers who honor her courage; in the center her faithful maid is holding the detested head over a basin; a curious dog watches the act. Admirably executed in harmonious silks in long and short stitch on ivory silk ground. The medallion is set in a stumpwork cartouche enriched with laurel wreath, satin stumped cupids’ heads and floral motives in metal purling. The spandrils occupied by large stemmed flowers, tulip, rose, lily and iris; at crown, facing birds, caterpillars and butterflies; at foot, recumbent symbolic lion and leopard and two fishponds, worked in silks with long and short stitch. Framed.

Height, 17 inches; width, 21 inches.

942L—CHARMING STUMPWORK PICTURE. ENGLISH OF THE EARLY STUART PERIOD

“Rural Pleasures of Children of the Court.” Two young girls in elaborate robes stand in the center, facing front, exchanging offerings; one holds a cluster of beautiful ripe fruit, the other sprays of foliage and berries; between them is an enormous growing carnation; flanking are two birds perched on a cherry stump and a berry bush; above is a turreted castle amid oak trees; at left a large oak tree full of huge acorns with a bird thereon; at right a fruiting filbert nut tree with a busy squirrel. At foot is a fish in a pond among rocks, at left a regardant lion and flowers, at right a chimeric eaglelike quadruped. Marvelous stumpwork, with fruit and flowers, acorns and nuts modeled in the round in plat, Queen and needlepoint stitches. Castle, figures and animals in stumpwork of the other and satin stitches, various grounds and rocks of metal purling and silk “cruel” stitch. Executed in soft pastel-like colors on ivory-silk ground. Framed.

Height, 12½ inches; width, 16½ inches.

942M—GOLD AND SILVER EMBROIDERED FRAME FOR TWENTY-ONE
MINIATURES. ENGLISH OF THE TUDOR PERIOD

Oblong with paneled border, the center occupied by large oval cartouched opening ensigned with a kingly crown and above a small oval cartouche with a cognizance, "An Eagle"; at foot a Cupid's head and matching oval cartouche with "Hound." These are repeated at left and right center and enclose "Cupid" and a "Recumbent Bull" and are scrolled with flowers. At the corners, diagonally placed amid fine scrollings, are four oval openings. The side borders each support five smaller oval openings variously cartouched and draped; at crown and foot, each with three similar openings, alternately with Tudor roses and blue-worts; the paneled corners are enriched with armorial shields. The cognizances and flowers executed in colored silks, the scrolls and cartouches in gold and silver purl, flat and rope stitch on ivory satin ground. Framed.

Height, 19 inches; width, 17 inches.

942N—EMBLEMATIC STUMPWORK PICTURE. ENGLISH OF THE
STUART PERIOD

"Faith, Hope and Charity." Three amply draped female figures are posed at left as Faith, on a pedestal holding a key in her right hand and book in left, a church at her side, and at her feet an eagle, lion, an alert hound and a peacock; in the center Hope, holding a large anchor, stands before a pond in which a dolphin appears, at her side being a recumbent stag; at right, Charity with flaming heart, pressing a nude child to her breast, and with two others at her skirt; before her is a pelican, a horse and a magpie; the figures are under fruiting trees, pear, apple and oak; the quaint landscape background discloses a stream and wooded rising ground with habitation; overhead the sun in splendor. The heavily modeled stumpwork enriched with satin and long and short stitch in colored silks, but mostly in gold and silver threads; various features in "cruel" stitch; on deep ivory-silk ground. Framed.

Height, 12 inches; width, 19 inches.

942o—NEEDLEWORK PICTURE. ENGLISH OF THE LATE SEVENTEENTH CENTURY

“Salome Receiving the Head of John the Baptist.” The festal board of Herod is set on a tiled terrace before the palace; the animated guests are seated around it on the farther side. Herod is enthroned at the right under a canopied dais; at the right is a crude musicians’ gallery, with its busy occupants; Salome, with the prophet’s head on a charger, stands before the dubious Herod; a lad playing with a monkey and a hoop is beside Salome. Mostly executed in long and short stitch with parts in split and chain stitches, the features and background painted ivory silk; worked in red, blue, yellow, green, tan and ivory silks. Framed.

Height, 13 inches; width, 18¼ inches.

942p—STUMPWORK AND EMBROIDERED PICTURE. ENGLISH OF THE CHARLES II PERIOD

“Birthday Congratulations.” A gallant and his lady stand on small patches of grass facing before a rarely wrought coat-of-arms (incomplete); the lady, in court costume, proffers a large rose to her lord; flanking the figures are blossoming flowers; above them is their country domain, with gated lawn enclosure and two large oak trees; at the four corners of the field huge flowers in tent-stitch appear, carnation, rose, peony and pansy, interrupted at left by a recumbent lion and at right by a leopard similarly posed; at the foot is a semicircular pond among bushes, with swan and an ornate fountain gushing water. The figures, trees and domain executed in long and short stitch, the animals in stumped satin stitch and “cruel” stitch, the bushes and portions of the promiscuous flowers in silver, gold and colored purling. Harmonious colored silks enhance the ivory satin ground. Framed.

Height, 17 inches; length, 21 inches.

942q—NEEDLEWORK PICTURE. ENGLISH OF THE STUART PERIOD

“Orpheus and the Beasts of the Field.” Under the spreading branches of a tree overhung with vines and tempting bunches of grapes, with birds, a playful monkey and a squir-

[No. 942q—*Continued*]

rel ensconced on its limbs, Orpheus sits attired as a noble Roman, crowned with baccalaureate wreath; he charms with his lyre many surrounding animals; at foot, a recumbent stag, goat and dog; at right, a lion and a jackal with Eurydice advancing in a blue robe across a small brook; at left, a coiled snake, a dapple-grey horse and rabbit; above, a church with tower, the large dial of a clock under it and just beyond the tree a pond with swimming ducks. In the clouds overhead Boreas blows gentle zephyrs over the church and the sun throws its beams on Eurydice. Remarkable for the variety of stitches employed. The figures, portions of the background and animals in long and short stitch, the horse and goat in marvelously fine tent-stitch, the harp in silver purling, the trees and mossy banks of foreground in "cruel" and velvet stitches, other portions in silver threads. Subdued harmonious colors on ivory ground. Finished with a floral border in the recurring coloring and stitches of field interrupted at crown and foot with oval medallions depicting in miniature two of the Muses. Framed.

Height, 14¼ inches; width, 18¼ inches.

942R—NEEDLEWORK PICTURE IN STUMP WORK. ENGLISH OF THE
REFORMATION PERIOD

"Susannah and the Elders." The almost nude figure of Susannah rises from an oblong pool in the foreground, flanked by patches of grass, shrubs, a sundial, a hound with newly caught rabbit and a recumbent stag; the grinning Elders are at the edge of the pool. Above is a detached group depicting the two Elders in a pillory and two men casting stones at them from large piles at either side. Over this is a cherry tree in fruit, sheltering a squirrel and a rabbit; at right, Susannah with two attendant maidens and a unicorn, the symbol of "Chastity"; above, a mansion, peacock, and a couple of personages walking toward the center, mantled with the moon; at left, two maidens approach an arbor overgrown with flowers, a lion, a canopied and columned dais with the prophet Daniel enthroned, two

[No. 942_R—*Continued*]

attendant dignitaries, a parrot and the sun. The figures and birds executed in long and short stitch of colored silks; the pool, animals and tree trunks of stumpwork enriched with silver threads in plat stitch. Framed.

Height, 14 inches; width, 21 inches.

942_S—ALLEGORICAL PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE STUART PERIOD

“The Finding of Moses.” In the foreground is a tiny river dotted with fish and a miniature galleon; a couched lion and an eagle are at the left. On the farther bank an attendant has just lifted the infant Moses in his quaint basket to shore. Pharaoh’s daughter stands near, richly attired, ready to receive the interesting find. Two other attendant maidens hold up their hands in surprise at right, and in the upper corner is a lady playing a lute; behind Pharaoh’s daughter is an amusing pear tree with large fruit and a perched bird. At the left, under an elaborately embroidered canopy, Pharaoh is enthroned on a raised dais; he is regally attired and with crown and scepter; an attendant garbed as a Roman soldier advances with the swathed child; above, cresting the rising ground, is an ornate domed palace; mantled with a valance of clouds and the sun in splendor. Executed in very fine old English tent-stitch “Point St. Cyr,” with soft harmonious silks on a background of yellow and greensward. Framed.

Height, 11½ inches; width, 16½ inches.

942_T—STUMPWORK PICTURE. ENGLISH OF THE CHARLES II PERIOD

“Rural Pleasures of the Court.” A central columned arch of gold and silver purling, entwined with vines bearing delightfully modeled fruit and flowers, grapes, pomegranates, fuchsias, honeysuckle, roses and carnations, is occupied by a gallant and belle, both in rich court costumes; the gentleman offers a bunch of grapes to the lady; flanking

[No. 942_T—*Continued*]

on the right is an ornate dolphin fountain, a bird perched on its pinnacle, blossoming flowers and above a rabbit; at the left a grotto, succeeded by a running horse, a perched parrot, and above, an inviting cottage; at the foot of the arch a recumbent stag. The animals emblematic of varied sentiments. Executed in satin and plat stitch stumped, the lace collars and cuffs of minute needlepoint, and occasional spangling, especially on the floral and silver wrought robe of the lady. Harmonious rich colors on an ivory-silk ground. Framed.

Height, 10 inches; width, 14 inches.

942_U—ALLEGORICAL PETIT-POINT OR TENT-STITCH PICTURE.

ENGLISH OF THE STUART PERIOD

“Cain Kills His Brother Abel.” On undulating rising ground, animated by flowers and quaint animals, a canopied tent is pitched on the extreme right, beside a rustic paled and gated plaisance, surrounding a castellated and towered mansion on a hill-crest; at left a hill, topped by a cottage, with path leading down to a well-head overspread by two trees. In the center foreground Adam stands before a large tree gesticulating to Eve, who holds by the hand the diminutive Cain, a stave in his hand and looking seriously at the dead Abel, stretched on a hillock at the extreme left; near Abel is his kneeling mother, wringing her hands; in the sky the Angel of the Lord appears amid clouds, near the sun in splendor and various flying birds; before the tent, Eve again appears with the wicked Cain; a fishpond is at extreme right and a recumbent lion and a leopard flank the principal group of personages, who are costumed in the courtly garb of the Stuart days. Executed in very fine old English tent-stitch “Point St. Cyr” in brilliant blues, soft pinks, tans and ivory, with the verdure in beautiful greens and yellows. Framed.

Height, 11½ inches; width, 14½ inches.

942v—RARE STUMP NEEDLEWORK MIRROR. ENGLISH OF THE
CHARLES I PERIOD

"Charles I and His Queen." The broad frame occupied at top by a country mansion of rambling towered proportions, mantled by the sun and clouds, flanked by two trees and circular medallions at corners, occupied by parrot on cherry stump and woodpecker on oak branch; the similar medallions in lower corners at right depict a recumbent lion, and at left a leopard, emblematic of "Strength" and "Care." Above the lion, in a modeled draped canopy, is "King Charles I," and facing on other side is "Henrietta Maria"; both are in court robes, with crowns and scepters, which are generously enriched with seed pearls. At foot is a fountain supported by two winged dolphins, flanked by birds and flowers. The animals, figures and domain executed in tent and crochet stitches stumped, in pastel colors, with some portions enriched with beads, flowers of long and short stitch in colored silks, leaves in chain purlings of colored metals and occasional "cruel" stitch, on ivory-silk ground. Trimmed with gold and tan silk edging. Mirror of later period.

Height, 22½ inches; width, 21¼ inches.

942w—RARE STUMP NEEDLEWORK TRAVELING BOX. ENGLISH
OF THE STUART PERIOD

"Queen of Sheba Visiting Solomon and the Courtship of Jacob." Rectangular box, with hinged top, disclosing toilet and writing fittings; double hinged front, with four embroidered front drawers; interior of doors embroidered with oak and cherry trees, butterflies, snail, rabbit and squirrel and initials M. P.

Top depicts the meeting of Jacob and Rachel, before a turreted mansion amid flowers and trees, a leopard guarding right and camel left. The sides with delightful animal and floral frieze; the front depicting King Solomon seated under a draped canopy and attendant page, the Queen of Sheba kneeling in homage and two attendant maids of honor. The figures executed in tent and satin stitches

[No. 942w—*Continued*]

stumped and enriched with seed pearls, the flowers in long and short stitch and purlings of colored metals. The two sides and back, mostly in long and short stitch in harmonious silk threads on ivory-silk, variously depict "The Meeting of Jacob and Laban"; "Jacob and Rachel at the Well," and the back with an animated stag hunt.

Trimmed with silver braid of period and mounted with gilded bronze knobs. Inscribed on pincushion: "W. H. 1621."

Height, 8½ inches; width, 12½ inches; depth, 10 inches.

From the collection of H. R. H. the late Duke of Cambridge.

942x—UNIQUE STUMP NEEDLEWORK TRAVELING BOX. ENGLISH
OF THE STUART PERIOD

"Jacob and Rachel at the Well." Rectangular box with hinged cover, interior fitted with writing and toilet accessories and trays. The top enriched in stumpwork, long and short stitch, and marvelous silver and silk thread needlework in costumes; depicts Rachel offering a drink of water from an elaborate wine ewer; a fountain at left, with the sun above; a camel and an emblematic stag below; a manor house at top center, and pear tree and recumbent camel at right. The sides disclose an amusing animal and floral frieze; in front, Jacob meeting Leah and Rachel, in a remarkably fine elaborated tent-stitch; the back, in simpler stitch, depicts Jacob arriving and dismounted from his camel, in a pleasant landscape. The sides exhibit in long and short stitch, Jacob leading Leah, mounted on a white horse, away, while Rachel and her father Laban look on; on the other, Jacob asking Rachel to wife from Laban, who sits before his tent. Wrought in soft, harmonious silk threads on an ivory-silk ground. Trimmed with silver galloon of period and mounted on gadrooned stump feet.

Height, 8 inches; width, 9¾ inches; depth, 11 inches.

From the collection of H. R. H. the late Princess Charlotte of Wales.

Fifth Afternoon

942Y—HISTORIC PETIT-POINT PICTURE. ENGLISH OF THE STUART PERIOD

"Charles I and His Family." Grouped in a fantastic and interesting landscape, the foreground bordered with blooming flowers variously interrupted with a peacock, a wise owl, two billing doves, two rabbits and at right a fish and pond among rocks. The King seated near the pond under a stunted oak, clad as a simple husbandman, a long implement in his left hand; behind him is Prince Charlie as a modern Mercury, the caduceus in his hand and with winged hat and heels; Mary of Orange in center, standing, in flowing robes, hands the King a token; beyond, to left, are Princess Mary, attired as a much beplumed Roman warrior holding a halberd in left hand and a round gadrooned shield in right, and the Queen Henrietta Maria, in majestic robes, crown, scepter, and on her arm a chaplet. The rising ground discloses trees, a recumbent antlered stag and on a hill at left a turreted castle. Overhead are flying birds, the sun in glory, and amid a festoon of conventional clouds Cupid bearing a laurel wreath. Executed in very fine English tent-stitch "Point St. Cyr," with the necklaces of the three ladies of minute coral beads. Charming rich harmonious colorings, blues, reds, lavender, pink and yellow, admirably foiled against the varying greensward of the background. Framed. *Height, 12½ inches; width, 16 inches.*

942Z—EXTRAORDINARY BEADWORK PICTURE. ENGLISH OF THE EARLY EIGHTEENTH CENTURY

"Knight and his Lady." In two panels, each canopied with valanced festoons of yellow, surmounted by butterflies in colors and flanked with stems of green oak leaves; at the foot, small growing flowering plants. At the left stands "The Knight," robed in purple, a plumed hat on his head and a large ermine mantle around him; at right, "His Lady," attired in yellow and black dress with bodice and overskirt of blue and a pale purple mantle. The costumes of the figures are heavily padded, and the general beadwork is of the most minute and dexterous workmanship. Framed.

Height, 22½ inches; width, 12½ inches.

942AA—HISTORICAL STUMPWORK PICTURE. ENGLISH OF THE
EARLY STUART PERIOD

"Allegorical Episodes of James I." In a central oval medallion, scrolled and bordered with floral motives in metal purling and "cruel" stitch, is depicted the King seated under a richly canopied tent set on greensward; he is receiving the homage of his kneeling Queen Anne of Denmark, attired in court robes; a page holds up her long train. The corners of the field illustrate four domestic and other episodes of the King's life and are interrupted with sprays of flowers in tent-stitch; at the upper left the King bountifully receives a kneeling supplicant, below he is seen dining, surrounded by his family; at lower right, mounted in triumphant passage, he is receiving the adulation of the citizenry; above, he is receiving consolation at his deathbed from a kneeling priest. The figures mostly executed in stumpwork exhibiting many stitches, satin, needle-point, Queen's and plat stitch in subdued colors on a ground of dull straw-colored silk. Framed.

Height, 17 inches; width, 21½ inches.

942BB—HISTORICAL PETIT-POINT PICTURE. ENGLISH OF THE
EARLY STUART PERIOD

"Jael and Sisera." A hilly landscape watered by two flanking streams, the one at right spanned by a wooden bridge, the other by an arched stone bridge, is the setting for the varied tragic episodes. In the center distance, between two large-leaved old oak trees, Sisera, wildly driving his chariot away from the lost battle, overruns and kills a combatant. In the foreground, garbed as a Roman soldier with toga and halberd in hand, he suspiciously addresses Jael, who is in ample robes and holds a banner in her left hand and points to her canopied and valanced tent, pitched above the wooden bridge; in the tent the fatal scene is portrayed. Jael is in the act of driving home the nail into the sleeping Sisera's head; above the stone bridge Barak mounted, with a dismounted attendant who holds his horse,

[No. 942^{BB}—*Continued*]

waits for Jael; behind them camp tents are seen. On the crest of the rising ground, between the two oak trees, is a castellated building; at an upper window Sisera's mother peers forth impatient for her son's return. "Why tarries he so long?" Overhead, the sun in splendor bursts through the clouds and birds are flying in the air. The rich costumes of blue, yellow, red and purple in the various incidents are charming against the green and yellow of the hilly sward. Executed in exceptionally fine old English tent-stitch "Point St. Cyr." Framed.

Height, 13 inches; width, 15½ inches.

942^{CC}—HISTORICAL STUMP AND NEEDLEWORK PICTURE. ENGLISH OF THE LATE SEVENTEENTH CENTURY

"The Judgment of Solomon." An oval medallion depicts Solomon enthroned on a canopied dais in regal robes, with crown and scepter, two wise-beards stand at his left and before him are the two mothers, a muscular almost nude soldier with uplifted sword about to fulfil the judgment on a child he holds, which the King arrests at the word of the agitated mother; in the foreground is the dead body of the other child (details and figures unfinished at right). The medallion is bordered with distinctive floral motives executed in colored stumped purling; the field occupied at the corners with modeled stemmed flowers, two tulips and two roses in needlepoint crochet stitch; at crown, two facing birds, flowers and insects; at the foot, with a lion and leopard flanking a fishpond broken with rockwork. Executed in brilliant colored silks on ivory silk ground, the costumes in long and short stitch, the King's robes in French knots, his crown enriched with seed pearls, the animals and grounds stumpwork and partially in "cruel" stitch. Framed.

Height, 17 inches; width, 22 inches.

942DD—MYTHOLOGICAL PETIT-POINT PICTURE. ENGLISH OF THE
JAMES I PERIOD

“Orpheus Charming the Beasts of the Fields.” An amusing, almost nude, middle-aged bearded musician sits with and ivory and crimson drapery over his shoulder and nether limbs, playing a large lyre. Beasts of every description variously, in fantastic, contented and joyous attitudes, gather round the player, attracted by the strains of sweet music; included among the animals seen are a horse, elephant, large brown bear, monkey, wild boar, fox, two rabbits, a leopard, antlered stag, and in the right foreground is a pond occupied by crocodiles, dolphin and sea-horse charmed partially above the water. A golden yellow rising ground planted with blossoming flowers and at upper center a fruiting apple tree sustains the animals. Executed in low-toned silks in a beautiful fine old English tent-stitch “Point St. Cyr.” Framed.

Height, 11¼ inches; width, 16 inches.

942EE—ALLEGORICAL STUMPWORK PICTURE. ENGLISH OF THE
STUART PERIOD

“Jacob at the Well.” A central oval medallion, of silver purling in loose chain-stitch, bordered by demi-fleur-de-lis and detached blossoms, encloses the subject “Jacob” as a gallant of the period, his hat and staff thrown on the ground before him, receiving from “Rachel,” who wears a most elaborate court costume, a drink of water from an ornate wine ewer. A double-basoned dolphin fountain is at left; beyond are trees, and on the crest of a hill an ivy-grown castle; at the right, partially seen, is Jacob’s camel. The four corners of the field present large flowers, tulips, Tudor rose, carnation and sunflower; at crown, two outward facing birds; at foot, a unicorn and stag variously symbolic of “Chastity” and the “Soul.” The figures and animals mostly executed in embroidered plat stitch stumped, the flowers and landscape in long and short stitch, with the trees and portions of ground in “cruel” stitch. Subdued coloring on ivory-silk ground. Framed.

Height, 13 inches; width, 19 inches.

942FF—PETIT-POINT OR TENT-STITCH PICTURE. ENGLISH OF THE
EARLY STUART PERIOD

“Elijah the Tishbite and the Widow of Zarephath.” Elijah in ample dull tan robes, at right, greets the widow, who stands near center, and is robed in yellow and a blue mantle, and carries a basket of chips; she evidently replies, asking “Whereof he wants”; a lad is on the edge of a small stream at left, a bundle of wood on his shoulder, and is hailing his mother. The incident is set in an even woodland occupied by growing and blossoming tulips, iris, fruiting strawberries, insects and a large bird on a cherry stump; in the center, a bearing pear tree flanked by two irregularly placed large-leaved oak trees; cresting the rising ground, at left, is a medieval castle and overhead clouds, with the sun peering through; outfacing at foot are a recumbent antlered stag and a leopard, with a large moving snail between them. Rich in color, with beautiful blue, green and yellow, the predominating tones gently touched with pinks and browns, turquoise and ivory. Executed in fine old English tent-stitch “Point St. Cyr.” Framed.

Height, 10 inches; width, 13 inches.

942GG—NEEDLEWORK PICTURE. ENGLISH OF THE STUART PERIOD

“Henrietta Maria.” Bust length of the Queen, facing front, before a landscape of trees and a semi-Italian palace, presented in a round medallion enriched with leaf rosettes and varied floral motives executed in different colored metal purling. The four corners of the field are occupied by large emblematic stemmed flowers, a rose, a tulip, a lily and an iris; at crown are two facing birds and at foot a lion and leopard. Executed in long and short stitch with occasional French knots in low-toned silks on ivory-silk ground. Trimmed with a narrow silver loop fringe edging. Framed.

Height, 13¼ inches; width, 18 inches.

942^{HH}—ALLEGORICAL PETIT-POINT OR TENT-STITCH PICTURE.
ENGLISH OF THE STUART PERIOD

"Tobias and the Angel." On the left, resting in ample robes before his gabled mansion, is the aged blind Tobit, son of Naphali, who has speeded his son Tobias on his way to Rages, seen in the distance being conducted by an Angel to Ecbatana. Before a small pond in the right foreground Tobias is again seen, with a large fish from which he is about to extract the potent parts to burn and protect himself from the evil spirit Asmodæus; above, in a richly canopied tent, the nuptials of Tobias and the chaste widow are being celebrated. At the door of Tobit's mansion is the widow, a lamb jumping up to her; she is about to advance and cure Tobit of his blindness with the gall of the fish. The landscape is rough and uneven, occupied with flowers, trees in the middle distance and mountains beyond. An emblematic leopard is in the left foreground. Executed in very fine old English tent-stitch "Point St. Cyr" in low-toned silks. Framed.

Height, 11½ inches; width, 15½ inches.

942^H—EMBROIDERED MAP OF THE WORLD. ENGLISH OF THE
EIGHTEENTH CENTURY

"An Outline Map of the World for Ladies Needlework and Young Students in Geography." London. Published by R. Laurie and J. Whittle. No. 53 Fleet Street. As the act directs January 2, 1798.

The two hemispheres are presented on a black hatched background with the title in upper center, displayed in an oblong tablet, minutely garlanded with flowers and festooned with leaf husks. The various countries of the world are outlined in soft-colored silks with the sea demarked with long and short stitch. Framed.

Height, 14 inches; width, 24 inches.

942^{JJ}—NEEDLEWORK PICTURE IN STUMPWORK. ENGLISH OF THE
CHARLES II PERIOD

"Arcadia." A gallant and his garlanded lady, in gala attire, are seated before a tree. She declares her passion for her lord, with one hand on her heart, and with the

[No. 942JJ—*Continued*]

other she proffers a bouquet of flowers; above, a castellated mansion with three towers, cupolas, balconies, lattice windows, open front door and the chimneys belching forth smoke; at the sides fruit trees, and above, the sun in splendor. The foot and sides are enriched with flowering plants, perched birds, dogs and caterpillars; many insects and birds flit around the scene. The figures, mansion and various animals executed in stumpwork with satin, plat and Queen stitches, wrought much in relief with great ingenuity; portions of the plants in tent-stitch or petit-point. The Tudor roses in purling of gold and silver, and the lace collars of the figures in minute needlepoint; subdued multi-colored silks on an ivory-silk ground. Framed.

Height, 17 inches; width, 21 inches.

942KK—STUMP NEEDLEWORK PICTURE. ENGLISH OF THE CHARLES I PERIOD

"The Salutation." A lady in court costume proffers a flower to a gentleman who carries a garden implement in one hand and hat in the other; they stand on a patch of grass amid lilies and other flowers before a low, curious rustic spouting fountain; above them is a towered and minaretted mansion; at the four corners large sprays of flowers, tulips, daffodils, rose and peony wrought in tent-stitch; at sides are a stag emblematic of the "Soul" and a lion symbolizing "Strength"; birds, butterflies and various insects enliven the sky. The figures, animals and mansion executed in long and short stitch, the fountain in stumpwork and split stitch; soft harmonious colored silks on an ivory-silk ground. Enclosed within an intricate border of needlepoint lace, enriched with oval medallions of silk flowers and chevron and scroll edge, in delicate colors and ivory. Framed.

Height, 15 inches; width, 20 inches.

942LL—ALLEGORICAL STUMP AND NEEDLEWORK PICTURE. ENGLISH OF THE JAMES I PERIOD

"The Judgment of Solomon" and "The Finding of Moses." An amusing and unique conception. King James as the

[No. 942_{LL}—*Continued*]

Wise King. "Solomon" occupies the center and stands in regal robes, with crown and scepter, under a domed and draped canopied dais. The King addresses a woman holding a little girl by the hand at left. The disappointed suitor is at right, with a woman obviously upbraiding her; around the dais are recumbent emblematic animals, at the foot a lion, "Strength"; a leopard, "Carefulness," flanking an antlered stag, the "Soul," and a camel, "Patience"; above, at left a palace and at right a cottage. The scene is enlivened with birds and animals, detached growing flowers and fruiting trees, the Tudor rose, carnations, strawberries, daffodils, pansies, apple and pear trees. Overhead the sun amid clouds and the Angel of the Lord appearing to the King. At the foot is a tiny stream ensconced among flowers and a patch of bushes; two emblematic swaddled figures of Moses float on the water; Miriam kneels over an empty basket on the right and a cavalier holding a further effigy of the infant approaches from the left. Executed in harmonious silks in a great variety of stitches on ivory silk; the costumes, animals, flowers and fruit mostly in rare tent-stitch, the features some in stump and some long and short stitch; the dais enriched with purling and raised hatch stitch in gold and silver threads. The bushes in foreground in "cruel" stitch of gold and silver. Framed.

Height, 12½ inches; width, 18 inches.

942_{MM}—PETIT-POINT PICTURE. ENGLISH OF THE ELIZABETHAN PERIOD

"King Solomon and the Queen of Sheba." His Majesty. is seated on a domed and draped canopied dais guarded at the foot by the lions of the tribe of Judah. Amid a quaint landscape the Queen and an attendant approach on the left; on the right stand a warrior in Roman costume and a court dignitary. In the foreground is a small rocky stream, a couched sententious lion, a stag and dog intervalled with fruiting strawberries, plants of Tudor rose, iris and carnation. In the hilly distance are trees, habitations tent-stitch (Point St. Cyr), with rich golden tones prevailing over the subdued greens, browns, blues and reds. (Imperfect). Framed. *Height, 16 inches; width, 20 inches.*

942NN—HISTORICAL NEEDLEWORK PICTURE. ENGLISH OF THE
EARLY EIGHTEENTH CENTURY

“King David and Bathsheba.” In the center foreground a small dolphin fountain gushes water to the left into a pool at which Bathsheba with an attendant is at her ablutions; they are under a flowered arbor; above, on the ramparts of his castle, King David looks down on the fair bather and in the center a messenger from the King approaches.

In the right foreground King David, in regal robes and scepter, with an attendant and a symbolic harp nearby, is sending a letter by Uriah, whose camel is near, to Joab on the distant battlefield, partially seen in the upper right corner. Toward the right center Bathsheba is seated arrayed as the Queen, a scepter in her hand, under a domed canopied tent. King David is near, meekly receiving admonition from the prophet Nathan. In every intervening space, small beasts and flowers. Overhead the sun shines amid scrolling clouds. Executed on deep ivory linen in brilliant colored silks in split stitch, long and short and French knots. Framed.

Height, 15¼ inches; width, 21 inches.

94200—PETIT-POINT PICTURE. ENGLISH OF THE SEVENTEENTH
CENTURY

“Abraham’s Sacrifice.” Abraham and Isaac stand toward the right, with a leopard nearby in a beflowered field, an Angel at left, a lion at his feet, before a small altar with a quaint ram, prepared for sacrifice; two large-leafed oak trees canopy and flank the scene, animated with birds, small animals and the sun above; rising ground, at right, is crested by a many-towered castellated domain. The figures, trees, animals and domain executed in old English tent-stitch “Point St. Cyr,” and the rough landscape in larger point. Rich crimson, yellow, blues, greens and ivory give a brilliant color note to the quaint composition.

Height, 19¼ inches; width, 20¾ inches.

943—RUBY VELVET LAMBREQUIN. GENOESE OF THE SIXTEENTH CENTURY

Similar velvet to the preceding. Paneled and enriched with three scrolled arabesques appliqué of patterned gold galloon. Trimmed with deep fringe of the period.

Length, 5 yards; depth, 27 inches.

944—RUBY VELVET LAMBREQUIN. GENOESE OF THE SIXTEENTH CENTURY

Similar to the preceding.

Length, 2 yards 6 inches; depth, 27 inches.

945—RUBY VELVET LAMBREQUIN. GENOESE OF THE SIXTEENTH CENTURY

Similar to the preceding.

Length, 8 yards; depth, 17 inches.

946—DRAP D'ARGENT CRIMSON VELVET COVER. VENETIAN OF THE GOTHIC PERIOD

Woven with recurring ogival bands alternately defined at the points by large blossoms and crowns, enclosing large carnation motives infloretted with tulips, supported by double stems that entwine the ogival bands and bear smaller carnation and tulip motives. Executed in ivory and yellow shot with silver on rose-crimson velvet ground. Redolent of the East. Trimmed with diamond medallion pattern gold galloon. Lined with crimson silk.

1 yard 32 inches by 1 yard 17 inches.

947—GOLD-EMBROIDERED RUBY VELVET PALACE PORTIÈRE. SPANISH OF THE SEVENTEENTH CENTURY

The field displays a basket of loose flowers, carnations and roses with some trailing over the sides, forming a pendant; at the corners are large single blossoms. Finished with a distinguished sinuous scroll border bearing tulips, and similar flowers to the center. Worked solidly in pink, crimson and green silks and gold threads on a ground of soft ruby Genoese velvet of the period. Border defined with patterned gold galloon and trimmed at foot with a deep gold fringe. Lined with pale blue watered silk.

Length, 3 yards 5 inches; width, 1 yard 25 inches.

948—CRIMSON AND GOLD CUT-VELVET PORTIÈRE. GENOESE OF
THE SEVENTEENTH CENTURY

Composed of two breadths paneled and trimmed with wide tulip and carnation scroll patterned gold galloon. Recurring bouquets of flowers held by acanthus scrolls, festooned with laurel leaves. Woven in lustrous rose-crimson cut and uncut velvet on a deep rich old golden silk ground. Trimmed at foot with deep gold fringe.

Length, 3 yards; width, 1½ yards.

949—CRIMSON AND GOLD CUT-VELVET PORTIÈRE. GENOESE OF
THE SEVENTEENTH CENTURY

Similar to the preceding.

Length, 3 yards; width, 1½ yards.

950—ROSE-CRIMSON VELVET PORTIÈRE. GENOESE OF THE SIX-
TEENTH CENTURY

Lustrous, close, heavy-pile velvet, shimmering with rose high lights and displaying ruby among depths of rich crimson. Trimmed with gold galloon patterned with scrolled clusters of grapes, and deep gold fringe.

Length, 3 yards 30 inches; width, 1 yard 4 inches.

951—GOLD-EMBROIDERED PALE MOIRÉ SILK PALACE PORTIÈRE.
ITALIAN OF THE LOUIS XV PERIOD

In the center ascend various pear-shaped and vase-like scrolled arabesques, some canopied with draperies, and all richly and solidly executed in a multitude of stitches of gold threads; in these are developed beautiful peonies, tulips, lilies, ripe strawberries, cherries and other fruit in rich, natural-colored silks. Finished with a wide scroll and patera band modeled in gold threads, which develops toward the center sprays of smaller flowers at intervals, and a wide border of interlacing scrolls and flowers similar to those in the center. Trimmed with chevron-patterned gold galloon and a gold fringe with overlaying tassels. Lined with crimson silk.

Length, 3 yards; width, 1 2/3 yards.

952—SILK-EMBROIDERED LINEN PALACE PORTIÈRE. HINDU-PORTUGUESE; GOAN OF THE SEVENTEENTH CENTURY

Displaying a central circular medallion with matching corners, occupied by a fine blossom, surrounded by three floral bands, with floral scrolled arabesque pendants; from the medallion grow four trees bearing many blossoms; at the foot of each tree are two lions. Broad distinguished floral border of carnations and tulips defined by two narrow floral guards. Executed in brilliant silk threads on an ivory linen ground. Trimmed with multicolored silk fringe.

Length, 3 1/3 yards; width, 2 1/2 yards.

953—LARGE EMBROIDERED LINEN PORTAL. RHODIAN OF THE SIXTEENTH CENTURY

In one piece, with pointed-arch opening in center; solidly embroidered in brilliant colored silks, rose-crimson, pale green, yellow, deep blue, red and ivory, on the field occupied by varied detached conventionalized floral motives; finished on fronts with one border and over the arch with two, of recurring leaf and blossom motives. Trimmed at foot with crimson silk fringe.

Outside sizes: Length, 4 yards; width, 2 yards 6 inches.

954—UNIQUE GOLD AND SILVER EMBROIDERED HANGING. INDO-PERSIAN OF THE SEVENTEENTH CENTURY

The field occupied by recurring reversed and entwined scrolled acanthus leaves forming ovals enclosing two large, single carnations, alternating with floral diamonds. The major border of similar scrolled acanthus leaves, enclosing lotus blossoms and conventionalized poppies, finished with an outer border of arches enclosing stems of carnations and three intermediate defining guards of ivory diamonds on a deep crimson ground. Dexterously executed in silks with crimson and golden-yellow predominating, supplemented by pink, pale blue, ivory and deep green on a ground entirely enriched with gold threads. Trimmed with gold fringe and lined with blue silk.

Length, 3 yards; width, 2 yards 10 inches.

955—LARGE PURPLE VELVET BALDACHINO. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of six breadths; scrolled edges and corner arabesques, of varied patterned gold galloon appliqué, embellish the shimmering purple velvet with its passages of deep crimson and rose tones.

Length, 4 yards; width, 3 1/3 yards.

956—NOBLE EMBROIDERED RUBY VELVET PALACE PORTIÈRE. ITALIAN OF THE RENAISSANCE PERIOD

A vigorous leaf-scroll and shell cartouche, with pendent ribbon and crested with a Ducal crown, occupies the center; finished with a boldly drawn border of interlacing acanthus-leaf and shell scrolls in which cornucopiæ appear; executed in appliqués of golden-yellow, green and ivory silks enriched and defined with veinings of varying blues, yellow and deep brown silks and cords, on a lustrous shimmering velvet which fluctuates from a rose-crimson to a rich ruby. Trimmed with multicolored silk fringe and lined with yellow silk.

Length, 4 yards; width, 3 yards 8 inches.

957—GOBELINS TAPESTRY. FRENCH OF THE LOUIS XIV PERIOD

"The Angel of the Lord Appearing to Hagar in the Wilderness" (Genesis, Chapter 21, verse 17). Two tall clumps of trees, at left and right, disclose a panorama of barren country in which the forlorn figure of Hagar is seen; she is sparsely clad, with a rough cloth round the loins and thrown over her shoulder, and is bowed down in amazement, protecting herself, with one arm over her head, from the glory of the Majestic Vision of the Angel of God, that appears in the heavens above. The coloring of the desert and the dull sky overhead is of grays, tans and light steely blue, and the figure is brown from exposure. These low tones are admirably relieved by the crimson raiment of the heavenly messenger and the rich greens, warm yellows and deep blues of the foliage.

Height, 5 feet; width, 7 feet 8 inches.

958—ALLEGORICAL TAPESTRY. BRUSSELS OF THE RENAISSANCE
PERIOD

“The Apotheosis of Venus.” The nude subject stands on an orb in an arched niche with her long hair moving with a gentle breeze and forming a background. She holds overhead a flowing canopied drapery; four doves are regularly placed before the niche, which is flanked by draped tripods surmounted by masked lyres, fruit garlands and lion heads in domed panels which support on the upper field two female figures in classic garb holding spades; these figures ostensibly support festoons of drapery and fruit and an arched floral panel enclosing the reversed figures of two boys seated on the steps of an altar and playing with two parrots; finished with a narrow border simulating a gilded frame of half-blossom and lobed motives. The terminating panels at crown and foot display oblong cartouches, surmounted by winged cupids’ heads and enclosing oval medallions of Neptune at crown and Venus at foot, flanked by drapery and scrolls. An outer band of blue completes the composition. The coloring of the niche is rich blue and ivory; the upper field is of deep yellow with small passages of greens, pinks, crimson and ivory. The two terminating panels combine the main colors of the central panels and give a sincere balance to the coloring.

Height, 13 feet; width, 5 feet 7 inches.

959—ALLEGORICAL TAPESTRY. BRUSSELS OF THE RENAISSANCE
PERIOD

“The Pleasures of Cupid.” Companion to the preceding. The field is occupied by two identical traverse panels varied only by the subjects of the niches, which present, in the upper, Cupid feeding a parrot; in the lower, Cupid teasing a cat with its kitten. Each panel presents a deep blue niche occupied by a pendent bunch of fruit and at the foot by a crouching lion, flanked by scrolled demi-figures; toward the base it is crossed by a bar on which are the above cupids variously seated; the niche is bordered by growing flowers springing from vases at the base, and crowned with a mask and a vase of fruit in which birds appear; the vase

[No. 959—*Continued*]

sustains floating draperies which are held by flanking scrolled caryatids supported on Ionic pedestals. Finished with narrow borders of husk and scroll motives simulating a gilded frame, terminated at crown and foot with oblong panels similarly bordered and occupied by scrolled cartouches enclosing seated classic female figures "en camaïeu" and flanking scrolls on a recurring blue ground. The field is of a generous warm yellow, with various telling dark blue motives enriched with passages of tan, ivory, green, light blue and crimson.

Height, 12 feet 7 inches; width, 5 feet.

960—GOBELINS TAPESTRY. FRENCH OF THE RENAISSANCE PERIOD

"The Altar of Neptune." The Sea God, clad in ample robes and holding his trident in his hand, stands on an altar, occupying a draped, festooned and winged arched niche, enriched with trailing flowers growing from vases to the crown and there forming a pendant of flowers; the wings are upheld by slender conical laurel trees supporting chimeras; above the arch is a scrolled vase and cornucopia. Under the niche is a panel enclosing a scrolled mask and birds preying on fish. The flanking panels are composed of scrolled arched panels enclosing at the feet festooned and masked vases holding fruit, flowers and an ominous bat suspended from a shell; seated on the arches are a Muse playing a lute and a Satyr, with one hoof on a large snail, blowing a long twisted horn; these are canopied by beautiful garlands of fruit, and banners displaying varied trophies of masks, shields, quivers, bows, spears and a trident. Further satyrs and parrots are among other fruit garlands which surmount the banners. The field is of rich-tempered coral pink, with the niche and lower panels of golden yellow and the banners of pale green, enriched with many harmonious shades of blue, green, rose, ivory, crimson, blue, tan, deep red, plum color and pearly gray, giving a charming pastel feeling to the composition.

Length, 2 yards 30 inches; width, 2 yards 14 inches.

SIXTH AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 12, 1919

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

961—EMBROIDERED CRIMSON SILK WAFER HOLDER. ITALIAN OF
THE RENAISSANCE PERIOD

Richly wrought in gold and silver threads and dainty colored silks, displaying in the center a circular sunburst, with the sacred monogram "I H S" within delicate reversing volute scrollings bearing roses, daffodils and tulips most naturally executed. Trimmed at corners with pink tassels.

962—SILVER AND GOLD EMBROIDERED VELVET ECCLESIASTICAL
BAG. ITALIAN OF THE RENAISSANCE PERIOD

Oblong, with round corners at foot; of dainty, lustrous coral-pink velvet, obverse occupied by a trophy composed of a Bishop's mitre, palm-branch, crozier, flamed heart and bell, within a scroll and medallion arabesque; the reverse trophy of sword, bandolier and laurel branches in similar arabesques. Trimmed with patterned gold galloon and lace, and with pink silk and gold rosettes at mouth.

963—TWO ROYAL-BLUE VELVET MATS. GENOESE OF THE SIX-
TEENTH CENTURY

Close, lustrous weave, with areas varying to a darker tone. Trimmed with patterned gold galloon, and lined with crimson silk.

964—TWO ROYAL-BLUE VELVET MATS. GENOESE OF THE SIX-
TEENTH CENTURY

Similar to the preceding.

Sixth and Last Afternoon

965—EMBROIDERED SILK WAFER HOLDER AND PATTEN COVER.
ITALIAN OF THE RENAISSANCE PERIOD

Displaying a central rayed star worked in raised silver and gold on a coral-red silk ground.

966—SILK CROCHET POINT-LACE FLOUNCE. ENGLISH OF THE
LATE EIGHTEENTH CENTURY

Composed of twelve deep Vandykes, alternating in pattern, one with raised oval medallions and two point blossoms above, the other with blossoms transposed and medallion above; the brides enriched with small buds; lobed picot edges; bordered at top with a series of point medallions within oblong panels defined with leafage.

Length, 1 yard 6 inches; depth, 5 inches.

967—GOLD LACE FLOUNCE. VENETIAN OF THE LOUIS XV
PERIOD

Exhibiting large recurring floral fan-shaped motives alternating with four-lobed angular motives on a finely reticulated ground. Finished at crown with small band of oval medallions.

Length, 3¾ yards; depth, 2½ inches.

968—GOLD AND SILVER LACE INSERTION. VENETIAN OF THE
LOUIS XV PERIOD

Displaying a meandering leaf scroll in gold supporting at intervals flowers in silver, curiously worked with few brides. Finished with a picot edge in silver. Mounted on panel of rouge-de-fer silk.

Length, 7 yards; depth, 2 inches.

969—GOLD-EMBROIDERED GREEN VELVET CHALICE COVER.
FRENCH OF THE LOUIS XIV PERIOD

Composed of four spear-shaped panels, each worked solidly in gold threads with a draped canopy having loose tassels with floral scrolls over and under it. Trimmed with gold galloon.

970—THREE EMBROIDERED ECCLESIASTICAL ESCUTCHEONS. ITALIAN OF THE RENAISSANCE PERIOD

A skilfully modeled leaf-scroll cartouche worked solidly in silver threads, canopied by a Cardinal's hat and tassels, the blue silk shield bearing three barred gold fleurs-de-lis and tree with stag.

971—UNIQUE CLOTH-OF-SILVER TAPESTRY PENCE-BAG. ENGLISH OF THE SIXTEENTH CENTURY

Composed of four spear-shaped panels, each displaying a vested saintly figure supporting a scrolled cornucopia, and above, a Latin inscription hardly decipherable, minutely woven in soft-colored and black silks and gold, on a narrow-banded diapered ground of the finest silver threads.

972—TWO EMBROIDERED ECCLESIASTICAL ESCUTCHEONS. ITALIAN OF THE SEVENTEENTH CENTURY

A scrolled cartouche, wrought in silver and gold threads, bears in colored silks on its shield a single tree in a landscape and a boar; surmounted by a cross and a large Bishop's hat in green with the interlacing tassels falling on either side.

973—TWO EMBROIDERED ECCLESIASTICAL ESCUTCHEONS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

974—TWO EMBROIDERED ECCLESIASTICAL ESCUTCHEONS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

975—TWO EMBROIDERED CRIMSON VELVET AMICES. SPANISH OF THE RENAISSANCE PERIOD

Centers enriched with circular needlework medallions picturing "The Virgin at the Tomb of Our Lord" and "St. Joseph and the Virgin" bordered with fine strap and scroll arabesques from which spring Gothic leaf scrolls in gold and silver with a modeled gold-thread edge. Trimmed with crimson silk fringe.

Sixth and Last Afternoon

976—TWO CUT-VELVET STOLE. GENOESE OF THE SIXTEENTH CENTURY

One woven with small recurring floral motives and small billets diagonally placed, in cut and uncut velvet of pale olive green on dark dull mustard colored silk ground. The other woven with detached floral scrolls and stems, in pale olive cut and uncut velvet on a dark golden yellow silk shot with silver. (Incomplete.)

977—PETIT-POINT STOLE. ITALIAN OF THE RENAISSANCE PERIOD

Displaying a band of varied recurring floral arabesques in soft colors on a sapphire-blue ground, flanked at the lappets with floral scrolls in small point stitch on white silk ground.

978—POINT D'ARRAS STOLE. ITALIAN OF THE RENAISSANCE PERIOD

Displaying a fruit and floral scroll executed solidly in soft rich silk embroidered in various stitches on a chevroned ivory ground.

979—GOLD-EMBROIDERED DRAP D'OR STOLE AND MANIPLE. ITALIAN OF THE RENAISSANCE PERIOD

Displaying three beautifully floriated and blossomed crosses interrupting floral arabesques, solidly executed in gold threads and brilliant silks on a drap d'argent ground. Trimmed with gold gimp and at the lappets with gold fringe. Lined with yellow silk.

980—GOLD-EMBROIDERED DRAP D'ARGENT STOLE. ITALIAN OF THE RENAISSANCE PERIOD

The neck and lappets invested with fine foliated crosses enshrined in scrolled floral arabesques finished with a leaf-scroll edge. Richly embroidered in raised gold threads in a great variety of stitches. Lappets trimmed with fringed gimp. Lined with dark tan silk.

981—GOLD-EMBROIDERED DRAP D'ARGENT STOLE. ITALIAN OF
THE RENAISSANCE PERIOD

Displaying three floriated crosses interrupting beautiful volute scrolls in which appear carnation, pomegranate, tulip and rose motives and birds. The lappets have rare floral arabesques enshrining the crosses and shell motives and birds at foot. Solid embroidery in raised gold threads of a charming and precise character.

982—THREE RARE GOLD AND CORAL EMBROIDERED IVORY-SILK
MANIPLES. SICILIAN OF THE RENAISSANCE PERIOD

Scrolled, floriated crosses occupy the center and two lappets, executed in raised gold threads and enriched with many coral beads; these interrupt a golden arabesque in which appear stems of carnation and tulips in harmonious silk. Trimmed with gold gimp and on the ends with an intricate gold lattice fringe embellished with many coral beads. Various silk lined.

983—TWO RARE GOLD AND CORAL EMBROIDERED IVORY-SILK
STOLES. SICILIAN OF THE RENAISSANCE PERIOD

The lappets exhibit golden floriated crosses enhanced with many coral beads within floral arabesques, and the ascending scrolls, finely executed in gold threads and charming varicolored silks. Lappets lined with lattice gold fringe enriched with coral beads. Lined with burnt-orange silk.

984—GOLD AND CORAL EMBROIDERED IVORY-SILK STOLE. ITALIAN
OF THE SEVENTEENTH CENTURY

Displaying a cross at the neck and continuous floral and fruit scrolls which form pear-shaped enclosures at the ends in which are crosses; executed in raised solid gold threads enriched with many coral beads. Trimmed with gold fringe. Lined with crimson silk.

Sixth and Last Afternoon

985—RARE GOLD-EMBROIDERED ORPHREY. ENGLISH OF THE GOTHIC PERIOD

Six Gothic niches, modeled and wrought with gold threads and with varied silks in the tracery, are occupied by full-length figures of "St. George," "St. John the Evangelist," "St. Peter" and others, in silk needlework and gold threads. Lined with blue silk.

986—RARE GREEN CUT-VELVET COVER. VENETIAN OF THE RENAISSANCE PERIOD

Daintily woven with small recurring blossomed diamonds imposed on elongated hexagonal paneled lozenges, in a finely cut and uncut velvet of luxuriant, shimmering grass-green. Trimmed with scalloped silver lace and lined with crimson silk.

22 inches by 15 inches.

987—LARGE EMBROIDERED COAT-OF-ARMS. SPANISH OF THE RENAISSANCE PERIOD

Skilfully executed in solid gold and silver threads with passages of green, crimson and black silks. The shield bears the many quarterings and heraldic devices of Royal Castile, surrounded by the famous order of the "Golden Fleece" and crested with a crown.

988—RARE NEEDLEWORK PANEL. ITALIAN OF THE SIXTEENTH CENTURY

"The Baptism of Our Lord." The subject in an interesting landscape, and above, the Holy Father in Majesty with the descending Holy Spirit; embroidered with colored silks, gold threads and ivory silk appliqué, enclosed in a medalion of beautiful leaf-scrolls in which pomegranate motives appear, solidly wrought in gold and silver threads and passages of pink and lavender silks on a background of Royal-blue silk. Trimmed with wide gold lace and lined with crimson silk.

Height, 21 inches; width, 20 inches.

989—BEAUTIFUL EMBROIDERED GREEN SILK CHALICE-COVER.
ITALIAN OF THE RENAISSANCE PERIOD

Displaying a central circular medallion enclosing the sacred monogram "I H S" and a floriated cross worked in gold and surrounded by a silver and gold scrolling sustaining tulips alternating with hyacinths worked in silks. Floral border of a similar scrolling, with dainty rose motives diagonally placed in the corners. Trimmed with fan-shaped gold lace and lined with green silk. 29 inches by 27 inches.

990—JARDINIÈRE VELVET PANEL. GENOESE OF THE LOUIS XIII
PERIOD

Woven with two large, dull pink floral motives supported by two emerald-green lyre-shaped acanthus leaves and shell motives from which spring sprays of crimson roses, in cut and uncut velvet on an ivory-silk ground. Trimmed with narrow gold galloon. Height, 21 inches; width, 20 inches.

991—NEEDLEWORK CRIMSON SILK CHALICE-COVER. ITALIAN OF
THE RENAISSANCE PERIOD

A small, central circular medallion displays the saintly Bishop, "St. Nicholas," with many children at his feet, solidly worked in silks on a silver ground, surrounded by floral scrolls; finished with an unusual border of floral scrolls interrupted at the corners and center of sides by large bouquets, and a scalloped edge. Executed in rich colored silks and silver and gold threads. Lined with crimson silk.

30 inches by 29 inches.

992—RARE GOLD-EMBROIDERED VELVET SADDLE HOUSING AND
TWO PISTOL HOLSTERS. SPANISH OF THE RENAISSANCE
PERIOD

Shaped flank cloth, displaying three trophies of arms and musical instruments draped with flags and crested with plumed helms. These interrupt acanthus-leaf scrolls. Richly wrought and highly modeled in various stitches of silver and gold, with passages of pale silks on beautiful apple-green velvet. Trimmed with gold galloon. The holsters of leather, with oblong velvet fronts, enriched in a similar manner to the cloth.

993—GOLD NEEDLEWORK HOOD. ITALIAN OF THE GOTHIC PERIOD

"Gathering Manna in the Wilderness." Under an intricate arched Gothic canopy is depicted a group of the "Children of Israel," busily gathering the miraculous food into large baskets. On the right are Moses and the High Priest Aaron in conversation with a young woman who carries a large basket. Needle painting of the finest quality; wrought in gold threads and passages of colored silks. Finished with a band simulating gold galloon and trimmed on sides and foot with crimson and gold fringe. Lined with crimson silk.

994—TWO EMBROIDERED GREEN VELVET BANNERS. SPANISH OF THE RENAISSANCE PERIOD

Composed of two panels of lustrous emerald-green velvet, defined and trimmed with a fine leaf-scroll gold galloon. The lower panel displays an embroidered coat-of-arms skilfully wrought in raised silver and gold threads and dull-colored silks, with an interesting open scrolled cartouche crested with a plumed helm, and the shield bearing a quaint landscape and the sun in splendor.

Height, 27 inches; width, 24 inches.

995—TWO GOLD-EMBROIDERED CRIMSON VELVET APPARELS. SPANISH OF THE RENAISSANCE PERIOD

Beautiful solid needlework, skilfully executed in gold and silver threads, accentuated with green and yellow silk threads, exhibiting a recurring scrolled leaf arabesque pattern of great distinction, on crimson velvet ground. Fine embroidered gold galloon border. Lined with crimson floral silk damask.

996—TWO GOLD-EMBROIDERED CRIMSON VELVET APPARELS. SPANISH OF THE RENAISSANCE PERIOD

Similar to the preceding.

997—TWO GOLD-EMBROIDERED CRIMSON VELVET APPARELS. SPANISH OF THE RENAISSANCE PERIOD

Similar to the preceding.

998—TWO GOLD-EMBROIDERED CRIMSON VELVET APPARELS.
SPANISH OF THE RENAISSANCE PERIOD

Similar to the preceding.

999—FIVE RARE APPLE-GREEN VELVET COVERS. GENOESE OF
THE SIXTEENTH CENTURY

Jaspé silk velvet of a lustrous sheen, varying from pale apple-green to the pellucid depths of deep sea-green. Trimmed with a fine patterned gold galloon of the period. Variouslly lined with green and crimson silks. Five are square and five oblong, with curved tops.

31 inches by 24 inches.

1000—FIVE RARE APPLE-GREEN VELVET COVERS. GENOESE OF
THE SIXTEENTH CENTURY

Smaller, similar to the preceding.

23 inches by 20 inches.

1001—TWO EXQUISITE DRAP D'OR BROCADE PANELS. VENETIAN
OF THE LOUIS XIII PERIOD

Rare examples of fine weaving; recurring, floral scrolled, interlacing arabesques in gold, enclose and hold a large floral motive and diapered pendant in deep pink and gold from which spring trailing blossoms in blues, pinks and gold on a floral ivory-silk damasked ground. Trimmed with gold galloon and lined with crimson silk.

Height, 4 feet; width, 2 feet 2 inches.

1002—TWO EXQUISITE DRAP D'OR BROCADE PANELS. VENETIAN
OF THE LOUIS XIII PERIOD

Similar to the preceding.

1003—UNIQUE IVORY AND CRIMSON CUT-VELVET TABLE COVER.
VENETIAN OF THE SIXTEENTH CENTURY

Rhodian in feeling and pattern. Woven with recurring, serrated circular medallions, each occupied by a small blossom from which spring carnations and tulips, within a floral arabesque; at the two ends are series of pointed arches each occupied by a tulip spray. Skilfully executed

[No. 1003—*Continued*]

with leaves and central blossoms in silver threads and crimson and green cut velvet on an ivory-silk ground, with a general background of rich, lustrous crimson velvet. Trimmed with crimson silk fringe and lined with crimson silk.

1½ yards by 31 inches.

1004—CLARET VELVET AND DRAP D'OR PANEL. VENETIAN OF THE SIXTEENTH CENTURY

The field displays recurring floral medallions most interestingly infloretted with tulip and carnation motives in green and claret cut velvet and gold and silver threads on claret velvet ground. Bordered on two ends with arched panels alternating in gold and silver and disclosing tulip motives in the two colors of velvet. Trimmed with a blossom and diamond patterned gold galloon. Lined with crimson silk.

Height, 4 feet 3 inches; width, 2 feet 6 inches.

1005—CLARET VELVET AND DRAP D'OR PANEL. VENETIAN OF THE SIXTEENTH CENTURY

Similar to the preceding.

1006—TWO CISELÉ VELVET AND DRAP D'OR PANELS. FRENCH OF THE LOUIS XVI PERIOD

A central serrated, oval medallion, occupied by scrolled vines bearing large, distinguished leaves and many clusters of grapes, woven in rich purple and emerald-green velvet on a drap d'or ground, is impaled on a field of similar green velvet which is ciselé with dainty trailing floral vines in purple and gold. A rose garlanded, lace-like border recurs in color to the medallion. Lined with green silk.

Height, 4 feet; width, 2 feet.

1007—TWO CISELÉ VELVET AND DRAP D'OR PANELS. FRENCH OF THE LOUIS XVI PERIOD

Similar to the preceding.

1008—TWO CISELÉ VELVET AND DRAP D'OR PANELS. FRENCH OF THE LOUIS XVI PERIOD

Similar to the preceding.

1009—RICHLY EMBROIDERED SILK TABLE COVER. ENGLISH OF
THE SEVENTEENTH CENTURY

Center diamond medallion occupied by a bird of brilliant plumage perched on a tree branch; from the points of the diamond fine volute strap and leaf scrolls ramify the field and carry magnificent blossoms of tulips, roses and carnations; solidly executed in rich, harmonious silks and silver threads on a shot-silver apricot silk ground. Finished with a rope edge of raised silver. Lined with crimson floral damask.

27 inches by 1 yard 4 inches.

1010—RICHLY EMBROIDERED SILK TABLE COVER. ENGLISH OF
THE SEVENTEENTH CENTURY

Similar to the preceding.

1011—RICHLY EMBROIDERED SILK TABLE COVER. ENGLISH OF
THE SEVENTEENTH CENTURY

Similar to the preceding.

1012—TWO DRAP D'ARGENT AND GREEN CUT-VELVET COVERS.
GENOESE OF THE RENAISSANCE PERIOD

Woven with recurring sinuous scrolls bearing distinguished broad leaves and blossoms in cut and uncut lustrous jaspé velvet wavering from pale grass-green to an apple-green on a shimmering silver ground. Trimmed with patterned gold galloon and lined with crimson silk.

1 yard 3 inches by 24 inches.

1013—TWO DRAP D'ARGENT AND GREEN CUT-VELVET COVERS.
GENOESE OF THE RENAISSANCE PERIOD

Similar to the preceding.

1014—TWO PEACH-COLORED VELVET TABLE CENTERS. GENOESE
OF THE SEVENTEENTH CENTURY

Rich, close pile, with a lustrous sheen invested with all the lovely tones and bloom of a ripe peach. Trimmed with a fine old-gold galloon showing scrolled leaves and clusters of grapes.

1 2/3 yards by 24 inches.

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1015—TWO PEACH-COLORED VELVET TABLE CENTERS. GENOESE OF THE SEVENTEENTH CENTURY

Similar to the preceding.

1016—PEACH-COLORED VELVET TABLE CENTER. GENOESE OF THE SEVENTEENTH CENTURY

Similar to the preceding, but trimmed with a fine lattice fringe terminating in silk tassels.

1017—EMBROIDERED VELVET TABLE COVER. ITALIAN OF THE SEVENTEENTH CENTURY

The Orient has given its rug-like motives to the design. The center is occupied by an arabesque medallion with long pendants and corners, embroidered in raised silver threads; these enclose and are surrounded by charming sprays of pomegranate, roses and carnations in luxuriant, soft-toned silks. Scrolled border of the same delightful character, on the softest of lustrous velvet, fluctuating from a down-like straw-color to a light amber tone. Lined with dull green silk.

1 yard 20 inches by 28 inches.

1018—EMBROIDERED VELVET TABLE COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding.

1019—GOLD NEEDLEWORK APPENDIUM. ITALIAN OF THE RENAISSANCE PERIOD

Displaying five quatrefoil medallions interrupted by vases scrolled with dolphins' heads and leafage; depicted in the medallions are "Our Lord Jesus," "St. Peter," "St. Mark," "The Holy Father in Majesty" and "St. Patrick." The medallions are finished with and scrolled into the border, at crown and foot, with a band simulating a raised galloon, patterned with ivy leaves scrolling a staff. Needle painting of the highest type, solidly wrought in silver and gold threads, and passages of silks in the figures. Trimmed on three sides with gold fringe. Lined with green silk.

Length, 6 feet; width, 1 foot.

1020—RICHLY EMBROIDERED APPLE-GREEN SILK LAMBREQUIN.
ITALIAN OF THE RENAISSANCE PERIOD

A central bouquet of beautiful large blossoms canopies a seated lady in court costume; to right and left spring vigorous volute scrolls bearing similar large blossoms and two further seated personages; many birds and butterflies appear among the flowers; the leafage, stems and scrolls are all solidly worked in gold and silver threads, the flowers and personages in harmonious low-toned silks. Trimmed at top with silver and gold open lace; the sides and leaf-scalloped foot, with gold fringe. Lined with green silk.

Length, 2 yards 6 inches; depth, 24 inches.

1021—RICHLY EMBROIDERED APPLE-GREEN SILK LAMBREQUIN.
ITALIAN OF THE RENAISSANCE PERIOD

Similar to the preceding.

1022—EMBROIDERED GREEN VELVET HERALDIC BORDER. ITALIAN
OF THE SIXTEENTH CENTURY

Displaying two escutcheons crested with ducal crowns, and two rampant lions as supporters; the quartered shield bears the heraldic devices of Aragon. The coats-of-arms are flanked by scrolls remarkably executed in raised appliqués of various silks, mostly golden yellow and crimson, on an apple-green velvet with profound depth. Gothic border of detached scrolled leaves and blossoms.

Length, 3 1/3 yards; depth, 16 inches.

1023—BEAUTIFUL ROSE-CRIMSON VELVET LAMBREQUIN. GENOESE
OF THE SIXTEENTH CENTURY

In five panels, defined by grape-patterned gold galloon; fluctuating, lustrous rose velvet of dense texture with a profound depth of brilliant crimson. Trimmed with deep gold fringe.

Length, 3 yards; depth, 22 inches.

1024—DRAP D'OR ROSE VELVET TEMPLE HANGING. CHINESE OF
THE K'ANG-HSI PERIOD

Woven in one piece, with "lei wên" scroll border. A charmingly scrolled ground of roses, peonies and magnolia displays in the center the "Shou" mark of longevity and to left and right variously disposed the Eight Taoist Immortals, Chung-Li-Ch'uan, Chang Kuo, Ts'ao Kuo-Ch'in, Han Hsieng Tzu, Lu Tung-Pin, Li Tieh Kuai, Lan Ts'ai Ho, Ho Hsien Ku, and at the crown the eight emblems of "Happy Augury." Executed with great technical excellence in an elusive pink cut velvet on a ground of mellow golden threads. Trimmed at foot with gold fringe. Lined with pink silk.

Length, 4 yards; width, 26 inches.

1025—RARE CLARET AND IVORY COLOR TABLE CENTER. GENO-
ESE OF THE RENAISSANCE PERIOD

Woven with recurring and interlacing scrolling vines, holding a leaf and rare blossom in each reversing oval; in cut and uncut velvet on a pinkish-white silken ground.

2 yards 19 inches by 24 inches.

1026—UNIQUE SILK NEEDLEWORK LINEN BORDER. PERSIAN OF
THE SIXTEENTH CENTURY

In a bower of flowers stand three personages of a Royal family, flanked by hyacinths in blue ewers, trees-of-life and many quaint birds, and at either end is a mounted dignitary, and his attendant on foot, proceeding to pay homage to the King; interesting border of scrolled pineapple motive alternating with hyacinths. Executed in brilliant, rich multicolored silks on an old-ivory ground.

Length, 1 yard 21 inches; width, 16 inches.

No museum in Europe is known to have the equal of this delightfully naïve specimen.

1027—EARLY POINT LACE AND LINEN COVER. VENETIAN OF THE
GOTHIC PERIOD

Displaying a wide intricate border, on two sides and foot of the ivory linen panel, of recurring angular scroll bands invested with oak leaves, on an interesting ground in which

[No. 1027—*Continued*]

acorns, medallion tracteries and archaic animals appear. Finished on both sides with small bands of quaint leaf and staff motives and on the inner side with a drawn work and embroidered series of detached diagonal highly conventionalized leaf and blossom motives of great distinction. Edged at crown with a band of geometric squares and diamonds. Trimmed on three sides with a beautiful point lattice headed and tasseled fringe.

3 yards by 33 inches.

1028—BEAUTIFUL POINT LACE BORDER. VENETIAN OF THE
GOTHIC PERIOD

Composed of frontal border and two returns with inset corners. Displaying a large band of complex circular floral medallions flanked by two narrower ones of floral diamonds which return on the inset corners and exhibit small squares in which the large medallions of the major band recurs. Finished with a band of circular and lattice motives and deep Vandykes which exhibit all the varied motives of the other members of the border.

Length, 3 yards; returns: depth, 30 inches.

1029—MAGNIFICENT ROSE POINT LACE FLOUNCE. VENETIAN OF
THE SEVENTEENTH CENTURY

Point de Venise. Exhibiting a recurring pattern of large reversing leaf scrolls and floral motives that only recur in spirit but not in detail, for every one of the charming blossoms has a variance that gives an added interest and charm. The modeling of the toile is bold and effective, showing a perfect mastery of the effect to be gained, with a *réseau rosacé* lightly handled to give more effect to boldness of the pattern. Finished at crown with a light lattice band and at foot with a delicate leaf and loop picot edge.

Length, 4 yards 16 inches; depth, 8 inches.

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1030—CHARMING ROSALINE POINT LACE COLLARETTE. VENETIAN OF THE SIXTEENTH CENTURY

"Point de Venise." Semicircular; displaying poetic leaf scrolls that are in harmony but never repeat themselves; even the floral motives vary in some detail and give an illusive and charming air, which is added to by the *réseau rosacé* and delicate lightly modeled modes. Finished at crown with delightful diamond lattice band and on three sides with a three-lobed picot edge.

Width, 1 1/3 yards; depth, 10 inches.

1031—BEAUTIFUL ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE SIXTEENTH CENTURY

Displaying ever-changing leaf scrolls that occasionally interlace and evolve most varied floral motives. These do not recur as a pattern in any portion of the flounce, but develop the balance and keep the interest in the composition. The *toile* is finely modeled and overlaid in parts and the brides are varied with elliptical modes and *rosacés* of great charm. Finished at the crown with a band of minute floral lattice and on the sides with a delicate picot edge of leaves.

Length, 1 2/3 yards; depth, 4 inches.

1032—BEAUTIFUL DEEP ROSALINE POINT LACE FLOUNCE. VENETIAN OF THE SIXTEENTH CENTURY

Similar to the preceding, in quality and the finishing of the edges. The pattern recurs in parts, but still retains the beauty of the smaller flounce.

Length, 4 yards; depth, 11 inches.

1033—RARE POINT LACE AND LINEN ALBA. VENETIAN OF THE GOTHIC PERIOD

Of fine ivory linen, very full and with unusually long sleeves. Trimmed with tan "Venise point" lace, at the neck, slit front and down the sleeves, of a delicate pattern of flowers and leaf motives. Wide insertions mark the shoulders and ten similar insertions are displayed in the robe from the yoke to the foot, where they are returned

[No. 1033—*Continued*]

and hold small panels; the insertions of recurring varied charming wheel medallions and the small panels of floral squares, floral motives and bands. The hem is trimmed with two deep bands of fine floral medallion pattern lace. Vandyked on the lower edge.

1034—GOLD NEEDLEWORK AND CISELÉ CRIMSON VELVET PROCESSIONAL CROSS. VENETIAN OF THE GOTHIC PERIOD

In the cross is depicted the Crucifixion, with the two Marys in attendance, and in battlemented Gothic niches below are seen the other two Marys. Above is a dove descending as the Holy Spirit and in the flankings of the Cross are two angels, solidly wrought in dull-toned silks on a diapered background of gold threads. Mounted on lustrous crimson velvet of great brilliance, ciselé with a recurring pattern of infloretted carnation bouquets within outlined lobes. Surmounted by scrolled pineapple motives. Trimmed with crimson and gold edging. Lined with crimson silk.

Height, 3 feet 7 inches; width, 2 feet 2 inches.

1035—GOTHIC NEEDLEWORK AND VELVET PROCESSIONAL CROSS. VENETIAN OF THE FIFTEENTH CENTURY

The cross depicts, on a diapered gold ground, the "Crucifixion" flanked by two kneeling angels; above, in a canopied niche, the "Holy Father in Majesty"; under, in similar niches, "St. John Supporting the Virgin" and "St. Cecilia," executed in harmonious silk threads and portions in appliqué; background of brown velvet. Trimmed with gold galloon and at foot with deep fringe.

Height, 5 feet 6 inches; width, 2 feet.

1036—GOLD-EMBROIDERED GOTHIC BROCADE PROCESSIONAL CROSS. ENGLISH OF THE FIFTEENTH CENTURY

The cross wrought in solid needlework of varied dull rich silks on a diapered ground of gold threads, exhibiting at the intersection an elliptical rayed medallion enclosing a standing figure of the Virgin and Child, surmounted by the

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[No. 1036—*Continued*]

Holy Father in Majesty; in the flanking panels of the cross are two kneeling angels. Below, in architectural niches, are St. John with a lamb and St. Anne with a sword. Mounted on a shaped oblong panel of drap d'or apple-green Venetian brocade of the period, with damasked ground, exhibiting rare pineapple motives within leaf-scrolled ogivals. Trimmed with narrow gold edging.

Height, 4 feet 7 inches; width, 2 feet 4 inches.

1037—UNIQUE DRAP D'ARGENT AND PURPLE CUT-VELVET ALTAR
FRONTAL. VENETIAN OF THE GOTHIC PERIOD

Oblong, with frieze panel defined and trimmed with medallion pattern gold galloon. Woven with interlacing ogivals, enclosing floral motives in amethyst velvet enriched with bouclé d'or and d'argent on a soft ivory ground, shot with silver. Trimmed at the foot with gold fringe. Lined with crimson silk.

Height, 2 feet 6 inches; length, 7 feet 2 inches.

1038—RARE DRAP D'OR, YELLOW AND CLARET VELVET PANEL OF
THE EARLY VENETIAN RENAISSANCE PERIOD

Woven with beautiful recurring infloretted ogivals emitting rare floral scrolls, enclosing and supporting charming pineapple motives all "bouclé d'or," defined and outlined with the claret velvet on a deep rich golden silk ground. Trimmed with crimson and gold edging. Lined with crimson silk.

Height, 2 feet; width, 7 feet 4 inches.

1039—RARE AMBER CISELÉ VELVET PANEL. VENETIAN OF THE
GOTHIC PERIOD

Displaying recurring canopied three-lobed medallions enclosing distinguished pomegranates rosacés, ciselé on lustrous shimmering straw-yellow velvet, fluctuating in the light to a rich amber yellow. Trimmed with patterned gold galloon. Lined with yellow silk.

Height, 7 feet 2 inches; width, 1 foot 11 inches.

1040—INTERESTING TAPESTRY VELVET PANEL. ITALIAN OF THE
FIFTEENTH CENTURY

A curious and unusual blend of weaving displays a bold, sinuous leaf scroll holding highly conventionalized blossoms in brilliant crimson, soft green, yellow and ivory of heavy-pile cut velvet, with a few minor leaves woven in ivory on the tapestry ground of golden-yellow. Lined with crimson silk.

Height, 4 feet 5 inches; width, 2 feet 9 inches.

1041—CRIMSON AND GOLD CUT-VELVET PANEL. VENETIAN OF THE
GOTHIC PERIOD

Exhibiting a broad sinuous scroll of banded and infloretted velvet impaled with lobed floral medallions at intervals. On the field are pineapple and other motives, woven on a deeply ribbed golden yellow ground in which gold threads are judiciously introduced. Trimmed with gold galloon.

Height, 10 feet; width, 2 feet.

1042—SUMPTUOUS DRAP D'OR BOUCLÉ CRIMSON GOTHIC VELVET
PANEL. VENETIAN OF THE EARLY SIXTEENTH CENTURY

Woven with recurring and reversing broad scroll stems and septal lobed motives in rose crimson velours "bouclé d'or"; the stems sustain scrolled leaves and blossoms in golden drap d'or which are broken with a central husk motive motive developing entwining sprays of pineapple and carnation motives in the gold demarked in old red with interesting panneaux of the rose velvet in bouclé; the lobes support infloretted pineapple motives treated in similar manner to the sprays. Trimmed with crimson and gold chevron edging. Lined with crimson silk.

Height, 9 feet 3 inches; width, 26 inches.

No specimen of this size and state of preservation is known in any museum in Europe.

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1043—FIVE BEAUTIFUL JARDINIÈRE VELVET BORDERS. GENOESE OF THE RENAISSANCE PERIOD

Woven with delightful flower scrolls enclosed by narrow flower and scroll bands, in rare purple, crimson, salmon-pink and green, in cut and uncut velvet on a deep, lustrous ivory-silk ground. Comprising 16 $\frac{2}{3}$ yards.

Length, 3 $\frac{1}{3}$ yards; depth, 10 inches.

1044—TWO BEAUTIFUL EMBROIDERED IVORY-SILK LAMBREQUINS. ITALIAN OF THE LOUIS XV PERIOD

The central motive, a loose bouquet of fruit and flowers, is flanked by rarely worked acanthus and rococo scrolls in solid stitches of gold threads, interrupted with flowers and garlands. The flowers and fruit are solidly worked in rich, lustrous silk threads of admirable natural coloring. Trimmed with gold and silk edging, and at the scalloped foot with a rich tasseled fringe of silk and gold threads. Lined with rose silk.

Length, 3 $\frac{1}{3}$ yards; depth, 24 inches.

1045—TWO BEAUTIFUL EMBROIDERED IVORY-SILK LAMBREQUINS. ITALIAN OF THE LOUIS XV PERIOD

Similar to the preceding but smaller.

Length, 2 yards 30 inches; depth, 24 inches.

1046—THREE MAGNIFICENT JARDINIÈRE VELVET SCREEN PANELS. FRENCH OF THE LOUIS XIII PERIOD

Recurring bouquets of superb flowers within double, reversed pear-shaped chevroned ribbons which support on either side trailing, broad-leaved vines and many varied flowers, and at the intersections bunches of fruit. The pattern of cut and uncut lustrous crimson, and an ivory veining that assumes a delicate green with the light, on a background of shimmering silver and gold. Trimmed with beautiful leaf-scroll patterned gold galloon and lined with crimson silk.

Height, 7 feet; width, 2 feet.

1047—EIGHTEEN-POINT CRIMSON VELVET BALDACHINO. ITALIAN
OF THE RENAISSANCE PERIOD

Dignified scalloped points, enriched with a border and arabesques of appliqué in patterned gold galloon, and a deep crimson silk tasseled fringe enlivened with silver threads; above, a narrow scalloped valance similarly enriched with galloon, and fringe at top and foot. Two lengths each composed of five points, and two lengths each composed of four points. Comprising 12 yards.

Each point, 24 inches by 24 inches.

1048—LONG ROSE-CRIMSON VELVET REFECTORY-TABLE CENTER.
GENOESE OF THE SEVENTEENTH CENTURY

Oblong, with Vandyke ends; of lustrous sheen varying from a down-like rose to deep, rich tones, paneled and trimmed with a delightful scroll and leaf patterned gold galloon of two widths, and on the ends with deep silver fringe. Lined with yellow silk.

4½ yards by 24 inches.

1049—TWO GOLD-EMBROIDERED CRIMSON VELVET VALANCES.
FRENCH OF THE RENAISSANCE PERIOD

Deep Vandyke points, occupied with husks within scrolls in raised solid work of gold threads, the top enriched with a chevron and medallion band of gold galloon with the point and centers embroidered in gold threads. Trimmed with a gold thread fringe overlaid at intervals with spangled drops. Lined with deep rose silk.

Length, 4 yards; depth, 19 inches.

1050—TWO NEEDLEWORK CRIMSON VELVET DOSSALS. ITALIAN OF
THE EARLY RENAISSANCE PERIOD

Each composed of three oblong panels displaying oval cartouches in which are depicted various saints: "St. Peter," "St. Lawrence" and "St. Luke," "St. Paul," "St. Sebastian" and "St. Jerome." Rarely wrought in silks and gold threads. The panels defined by gold bands simulating galloon. Trimmed with crimson and gold edging.

Height, 4 feet 8 inches.

From the Collection of Baron Franchetti, Florence. (Illustrated in Sale Catalogue.)

1051—JARDINIÈRE VELVET CHASUBLE. FRENCH OF THE LOUIS
XIII PERIOD

Pinkish-ivory field occupied by recurring broad leafy scrolls which sustain brilliant flowers naturalistically drawn and colored, with a bird occasionally seen. Center paneled with a broad, patterned gold galloon. Trimmed with narrow galloon.

1052—GOLD NEEDLEWORK AND EMERALD VELVET CHASUBLE.
ITALIAN OF THE RENAISSANCE PERIOD

The orphreys are entirely executed in solid stitches of gold accentuated with harmonious colored silk and variously depict, within five roundels: "The Virgin and Child," "St. Peter," "St. Mark," "St. John" and "Moses." These are interrupted with delicately composed arabesques in which facing chimeras, rams' heads, leaf scrolls and fruit are seen around an elaborate central, two-basined and columned fountain; flanking panels of lustrous velvet, fluctuating from a fine emerald to an almost bottle-green. Trimmed with narrow galloon.

1053—GOLD NEEDLEWORK AND RUBY VELVET CHASUBLE.
SPANISH OF THE RENAISSANCE PERIOD

The orphreys display five panels, solidly executed in varied colored silks and raised gold threads, occupied by floral motives and niches in which are standing figures representing the four Evangelists and St. Sebastian. The flanking grounds are of lustrous velvet of varying ruby red tones. Trimmed with narrow gold galloon.

1054—GOLD NEEDLEWORK AND GREEN DAMASK CHASUBLE. ITAL-
IAN OF THE RENAISSANCE PERIOD

The orphreys, solidly executed in raised gold and brilliant silk threads. Depicted in five following oblong panels are various seated saints in pinnacled Gothic niches. On the front are "St. Peter" and "St. John the Evangelist," and on the back the Three Wise Kings of the East; at the neck is a shaped panel occupied by pomegranate scrolls. The flanking panels, of yellow and grass green damask, display recurring imbricated ogivals, crowned at the intersections and enclosing elongated floral motives. Trimmed with gold galloon.

1055—TWO SUPERB GOLD NEEDLEWORK AND GREEN VELVET
DALMATICS. ITALIAN OF THE RENAISSANCE PERIOD

Oblong panels at the foot display oval medallions supported by heraldic shields and encompassed by charming leaf-scroll arabesques of most distinguished form occupied at corners by scrolled masks and cherubs' heads. The scenes depicted are "The Virgin and St. Anne," "The Nativity with the Three Wise Men of the East," "The Annunciation of the Virgin" and "The Adoration of the Child Christ by Mary and Joseph." The apparels display, in roundels, "St. Francis of Assisi," "St. Anthony of Padua," "A Bishop in Full Canonicals" and "St. Jerome," executed in needlework of great precision in solid gold threads enriched and defined by rich harmonious silks, trimmed with a raised patterned border simulating galloon. The grounds are of lustrous rippling apple-green velvet. Paneled and trimmed with a narrow galloon.

1056—GOLD-EMBROIDERED GRAY VELVET CAPE. SPANISH OF THE
LOUIS XV PERIOD

Circular, with shaped attached collar and long, narrowing frontal lappets; embroidered with a recurring pomegranate and leaf scroll in solid raised gold threads, from which spring at intervals lovely sprays of large varied flowers in natural colored silks on a ground of curiously chevroned jaspé velvet which fluctuates to every possible shade of dove-gray. Trimmed with gold lace and lined with old-red silk.

1057—GOLD-EMBROIDERED GREEN VELVET REGAL ROBE. SPANISH
OF THE RENAISSANCE PERIOD

Enriched on the hem, cuffs and front in solid raised work of gold and silver threads, with alternating floral motives supported by volute scrolls; at the throat, with silver lace. Superb lustrous jaspé velvet, fluctuating with the light from an apple-green to almost emerald and a volatile sheen resembling sunlight. Lined with striped yellow, green and ivory silk.

1058—GOLD-EMBROIDERED RED SILK TABLE COVER. ITALIAN OF THE RENAISSANCE PERIOD

Displaying central medallion composed of a Tudor rose, surrounded by varied scrolled motives; finished with a band border of interlacing floral scrolls interrupted at the corners with large arabesques and at centers with honeysuckle motives. Executed in solid raised embroidery with a great variety of stitches of gold threads. Trimmed with narrow gold lace. Lined with crimson silk.

1 yard 6 inches square.

1059—BEAUTIFUL APRICOT VELVET TABLE COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Rich, lustrous, dense-pile velvet with an evanescent shimmering sheen of pinkish-silver, pulsating in the light to tones of almost amber and warm apricot. Trimmed with a chevroned silver galloon and lined with straw-colored silk.

1 yard 20 inches by 1 yard 8 inches.

1060—BEAUTIFUL RUBY VELVET TABLE COVER. ITALIAN OF THE SEVENTEENTH CENTURY

Dense, close pile velvet of superlative quality and color, developing, in the light, an almost flame-color amongst deep rich ruby. Trimmed and bordered with a wide and narrow patterned gold galloon. Lined with dull rose silk.

1 yard 32 inches by 1 yard 7 inches.

1061—IVORY PETIT-POINT PANEL. ITALIAN OF THE RENAISSANCE PERIOD

A low, blue, gadrooned vase holds a large loose bouquet of handsome flowers, tulips, daffodils, peonies, iris and carnations, embroidered in soft rich colors on a deep ivory ground; bordered on three sides with intricate arabesque floral scrolls in which fruit appears. Lined with blue silk.

Height, 3 feet 6 inches; width, 4 feet 8 inches.

1062—AMUSING PETIT-POINT PANEL. FRENCH OF THE LOUIS
XIV PERIOD

Illustrating episodes from "La Fontaine's Fables." In a grotesque, rocky landscape, a lake and fishermen appear in the distance; under a tree bearing peaches, in the middle distance, is a group of monkeys playing musical instruments, to left and right of which are two personages and various prowling animals, tigers, wolves, deer, rabbits and dogs; the immediate foreground is occupied by two monkeys with their heads wreathed in roses, regaling themselves from a flagon and playing cards. The varied scene is enclosed in a deeply scrolled leaf and blossom cartouche-like border. Fine needlepoint, executed in soft, dull silks on a rich ivory ground. Lined with ivory silk.

Height, 3 feet 4 inches; width, 4 feet.

1063—GOLD AND SILVER EMBROIDERED PEACH-COLORED SILK
TABLE COVER. ENGLISH OF THE SEVENTEENTH CEN-
TURY

Superb embroidery in varied stitches of silver and gold threads, with passages of dull blue, green and yellow silks, surrounded by oval floral medallions alternating with growing oak tree bearing acorns and birds; in the medallions are female figures wearing costumes of the Stuart period and representing "The Seven Works of Mercy," and "Justice," "Hope" and "Charity." In the corners are escutcheons quartered and bearing various heraldic devices, each crested with four helms surmounted by badges, boars' heads, bulls' horns, birds and hounds. Finished with a border of beautiful floral scrolled medallions. Trimmed with silver galloon and lined with ivory silk.

1 yard 20 inches by 1¼ yards.

1064—BEAUTIFUL DRAP D'ARGENT AND DRAP D'OR BROCADE
TABLE COVER. VENETIAN OF THE LOUIS XIII PERIOD

Composed of two breadths; displaying a recurring pattern of great rarity and distinction, in which dolphin fountains are seen through a casement window, with floral balustrade on which flowers grow at either end. This motive

Sixth and Last Afternoon

[No. 1064—*Continued*]

is succeeded by two large jars emitting scrolls and carnations and flanking a blossoming stunted tree bearing fruit; woven in delicate shades of pink, green, yellow, blue and ivory plentifully enriched with gold threads, on a fine, close drap d'argent ground. Trimmed with a delightful wave-pattern gold galloon and lined with old-red silk.

2 1/3 yards by 1 yard 8 inches.

1065—LARGE JEWELLED AND EMBROIDERED PANEL. ITALIAN OF THE SEVENTEENTH CENTURY

"The Battle of Icenî." After the cartoon of Le Brun. The final triumph of the Roman cohorts over the ancient British and the destruction of Boadicea's famous chariot is depicted with great vigor. On the right is the Roman Governor of Britain, Suetonius Paulinus, seated on his chariot. He has just rejoined and reanimated his faltering legions and watches the great valor of his bodyguard, which is turning an apparent defeat into victory; the mêlée is animated and furiously contested between mounted warriors, spearmen and many archers; on the left the remains of the Queen's deadly chariot are seen. This fighting furnished one of the bloodiest soldier battles in history. In the sky above, supported by two cupids, is a scrolled cartouche, crested with a princely crown, enriched with pearls and with its shield bearing, on a lavender ground, a sheaf of wheat in gold and two green bars. Solidly executed in rich lustrous colored silks and gold and silver threads, with the trappings of the horses, vehicles, arms and armor enriched with pearls and garnets. Trimmed with gold galloon. Lined with crimson silk.

Height, 3 feet; width, 6 feet 8 inches.

1066—GOLD EMBROIDERED IVORY-SILK COVER. ITALIAN OF THE RENAISSANCE PERIOD

Beautifully drawn and well-balanced pattern; displaying two series of blue ovoidal vases of flowers and fruit, supported and canopied by scrolled strap arabesque ogivals skilfully enriched with interlacing acanthus leaves and

[No. 1066—*Continued*]

husks emitting naturalistic fruit. The three upper vases, more elaborate, with double medallion bandings and gadroons, hold both flowers and fruit; the lower tier have one banding and hold loose bouquets of carnations; the strap-work appliqué of golden yellow silk and the leafage of crimson, blue and green silk, embellished with veinings and outlined with gold threads and solid embroidery; the flowers and fruit similarly enriched on the solid stitches of delicate colored silks. Finished at the foot with a narrow leaf and scroll border in raised gold with passages of silk. Trimmed at crown and sides with crimson and gold edging. Lined with green silk.

2¼ yards by 29 inches.

1067—UNIQUE GOLD, SILVER AND CORAL EMBROIDERED PANEL.
ITALIAN OF THE SEVENTEENTH CENTURY

Reversing volute acanthus leaves ascend in the center and form varied flattened ogivals, with crowns marking the junctures; the scrolls carry many husks, large blossom motives and birds; bordered at the foot with a running leaf motive. Consummate workmanship, solidly wrought with gold and silver threads, enriched in a most generous manner with coral beads; a triumph of quiet but barbaric richness.

Height, 6 feet 8 inches; width, 4 feet.

1068—BLUE, CRIMSON AND SILVER TAPESTRY PANEL. DAMASCUS
OF THE SEVENTEENTH CENTURY

Formed as a prayer rug; the brilliant Tyrian red mihrab arch is occupied by regularly placed lozenge medallions and formal trees in silver and blue, and the yellow span-drils display tree forms; surrounded by a wide chevroned border of silver and finished with seven narrow geometric bands in pale blue, yellow and purple, with intermediate defining bands of silver-gray. Trimmed with silver fringe and lined with crimson silk.

Height, 4 feet 9 inches; width, 3 feet.

1069—UNIQUE KINKOB BROCADE COVER. POLONAISE OF THE SIXTEENTH CENTURY

Woven in one piece with borders complete. The field displays recurring scrolling floral vines which form ogivals and other shapes enclosing and supporting various stellate blossoms; executed in silver and gold threads, pink, dark and light blue, soft green and yellow on a finely chevron-patterned ground of yellow and burnt orange. Finished with a border of recurring floral arabesques, with floral medallions in the corners; flanked by minute guards of pink blossoms scrolled with buds, in the coloring of the field; on a drap d'or ground. Lined with green silk.

1 yard 34 inches by 1 yard 15 inches.

1070—DRAP D'ARGENT JARDINIÈRE VELVET PRAYER RUG. GENOISE OF THE SEVENTEENTH CENTURY

Central canted mihrab panel, "A distinctly Tunisian Arch," displays a graceful festooned vase of loose varied flowers in rich peachbloom pink cut and uncut velvet, within a leafy medallion of somewhat oval contour in drap d'argent on a further ground of the velvet; the spandrels and a crowning band are of sprigs of large roses in the recurring pink on a dove-gray velvet ground. Finished with a broadly drawn major border of interlacing rose and leafy scrolls interrupted with large stellate blossoms in cut and uncut yellow velvet and drap d'argent on a beautiful sapphire-blue ground; flanking guards of single blossoms on leaf stem with spiral rope bands, the inner in lavender and green on rose-ivory ground, the outer with deep rose in place of green rope bands. Trimmed at two ends with deep gold fringe. Lined with crimson silk.

Length, 5 feet 11 inches; width, 4 feet 10 inches.

Made for a Sultan of Tunis.

1071—UNUSUAL CISELÉ RUBY VELVET ALTAR FRONTAL. VENETIAN OF THE GOTHIC PERIOD

Ciselé with double outlined many-lobed devices, supporting scrolled pomegranate carnation-crowned vase-like motives;

[No. 1071—*Continued*]

the background of lustrous, soft-pile ruby velvet, pulsating in the light with a shimmer of rose; embossed with long, recurring inscrolled serrate detached and facing leaves and a small central carnation motive. Frieze and three panels defined by a diamond medallion patterned gold galloon of the period. Trimmed at sides and foot with crimson and gold fringe. Lined with crimson silk.

Height, 3 feet 5 inches; width, 7 feet.

1072—RICH DRAP D'OR BOUCLÉ CRIMSON VELVET PANEL. VENETIAN OF THE GOTHIC PERIOD

Composed of two beautifully matched breadths. Woven with recurring double banded ogivals which support at the points and shoulders elliptical medallions enclosing infloretted pomegranate motives. The intervening ogivals enclose most interesting floral motives, displaying carnations blossoming forth into carnations; executed in cut velvet, enriched with gold, bouclé, on a yellow drap d'or ground. Trimmed with diamond medallioned gold galloon. Lined with crimson silk.

Height, 5 feet 10 inches; width, 4 feet.

1073—ROSE, GREEN AND IVORY VELVET COVER. VENETIAN OF THE SIXTEENTH CENTURY

Composed of two remarkably matched breadths; woven with recurring carnation medallions infloretted with tulips and smaller blossoms of carnations in yellowish green and rose velvet on a deep ivory-silk ground; disposed on a field of charming deep rose velvet. Trimmed with a blossom and ribbon patterned gold galloon.

2 yards by 1 yard 16 inches.

1074—ELABORATE GOLD-EMBROIDERED IVORY-SILK BANNER. SPANISH OF THE LOUIS XV PERIOD

Oblong, with charming valanced foot, the center occupied with an oval leaf-scroll medallion in which are displayed two winged seraphs adoring the Host, solidly wrought in heavily raised threads of gold on a silver and gray ground.

Sixth and Last Afternoon

[No. 1074—*Continued*]

The medallion is surrounded by a broad shell and scrolled arabesque in solid gold in which two seraphs and flowers appear in colored silks. Scrolling border, matching arabesque. Trimmed with gold fringe. Lined with green silk.

Height, 4 feet 6 inches; width, 3 feet 8 inches.

1075—ELABORATE GOLD-EMBROIDERED IVORY-SILK BANNER.
SPANISH OF THE LOUIS XV PERIOD

Similar to the preceding.

1076—SILVER-EMBROIDERED RUBY VELVET BANNER. SPANISH OF
THE RENAISSANCE PERIOD

The lustrous velvet displays an oval cartouche, formed of elaborate flower scrolls, crested with a crown, and has a pendent badge of Castile. It encloses a painting after Murillo: "The Virgin and Child Enthroned, with St. Joseph Standing Nearby." Finished with a most unusual border of festooned scrolled leaves, very heavily wrought in silver threads. Trimmed at points with large crimson and gold tassels. Lined with crimson silk.

Height, 6 feet 9 inches; width, 3 feet 6 inches.

1077—MAGNIFICENT GOLD-EMBROIDERED PRESENTATION BANNER.
ENGLISH OF THE SEVENTEENTH CENTURY

The conventional shaped shield is blazoned with the many quarterings of the Royal Arms of Spain, and is placed on an ermine drapery with two regardant lions as supporters which hold the Order of the Golden Fleece festooned round the shield, which is crested with a Ducal crown. On the crimson velvet field surrounding the escutcheon are displayed a series of twenty-three small flags bearing the devices of various cities and principalities. Very dexterously executed in bold relief with threads of gold and silver wrought with many varied stitches and with passages of brilliant silks. Trimmed with a patterned gold galloon and fringe at the foot. Lined with crimson silk.

Height, 5 feet 5 inches; width, 4 feet 9 inches.

- 1078—MAGNIFICENT GOLD-EMBROIDERED PRESENTATION BANNER.
ENGLISH OF THE SEVENTEENTH CENTURY
Similar to the preceding.

- 1079—PURPLE DRAP D'OR BROCADE ALTAR FRONTAL. VENETIAN
OF THE RENAISSANCE PERIOD

Composed of five alternating panels and a frieze of ten small panels defined with a diamond patterned purple and silver galloon. The major panels display bold, interlacing acanthus-leaf and tulip ogivals, alternately occupied by fleurs-de-lis and doves bearing olive branches; woven in gold on a lustrous purple silk ground; the frieze occupied by golden drap d'or arabesques evolving floral motives. Trimmed with an unusual patterned gold galloon.

Height, 3 feet 5 inches; width, 9 feet.

- 1080—GOLD AND SILVER EMBROIDERED ALTAR FRONTAL. FLOR-
ENTINE OF THE RENAISSANCE PERIOD

Displaying in the center an octagon medallion enclosing an elaborate vase wrought in raised gold threads and passages of blue and ivory silks; similar flanking vases hold flowers and are within scrolled arabesques in which are birds and generous blossoms. Executed in solid needlework in raised gold stitches on a pulsating silver ground of chevron stitch, the blossoms of point d'Arras in rich dull colors. Floral scroll border at crown and sides. Trimmed at foot with lattice gold fringe. Lined with blue silk.

Height, 3 feet 6 inches; width, 7 feet.

- 1081—GOLD NEEDLE-PAINTED CRIMSON VELVET ALTAR FRONTAL.
ITALIAN RENAISSANCE OF THE SIXTEENTH CENTURY

Composed of four embroidered panels defined at crown, foot and between panels and at right (missing at left) by solid gold-embroidered bands simulating galloon, enclosing narrow crimson velvet panels enriched in gold and silver threads with Gothic trefoil entwining scrolled leaf-stems.

[No. 1081—*Continued*]

The four major panels occupied by oval needle paintings, each within a beautiful cartouche emitting delightful scrolls of leafage and fruit in gold and silver, with slight passages of colored silk. The medallions depict, from left to right: "Our Lord being Conducted to Calvary by a Mounted Roman Soldier"; "St. Christopher Carrying the Infant Christ across a Stream"; "St. Anthony of Padua," standing with open book and carrying a palm branch, and "St. George" slaying the dragon. Trimmed with deep lattice fringe of gold. Lined with crimson silk.

Height, 3 feet; length, 7 feet.

1082—GOLD-EMBROIDERED CISELÉ CRIMSON AND YELLOW ALTAR
FRONTAL. ITALIAN OF THE GOTHIC-RENAISSANCE
PERIOD

Composed of a frieze of thirteen panels, depicting various seated saints; defined with golden embroidered bands simulating galloon and a field of five breadths of rare velvet exhibiting a broadly drawn pattern of recurring many-lobed ogivals enclosing infloretted pineapple motives; supported on a broad infloretted scrolled stem emitting further branches of pineapple motives and scrolled leafage, in lustrous ciselé rose crimson on a brilliant golden silk ground. The panels of finely columned arbors depict in center "Our Lord and the Virgin Mary," and flanking panels the Twelve Apostles variously disposed. Trimmed with crimson and gold edging and deep gold lattice fringe at foot. Lined with crimson silk.

Height, 3 feet 7 inches; length, 8 feet 7 inches.

1083—GOLD NEEDLEWORK AND BROCADE ALTAR FRONTAL. SPAN-
ISH OF THE RENAISSANCE PERIOD

The field of rose pink and dull yellow brocade, with a pattern outlined in gold threads and floral motives embroidered in solid silver threads; woven with fine leaf-scroll ogivals of great distinction, enclosing vases of carnations and most interesting broad husk motives at the intersec-

[No. 1083—*Continued*]

tions. Displaying in center a finely embroidered coat-of-arms of a Prince of the Church. Surmounted by a Cardinal's hat, the interlacing tassels draping the sides and pendanted with a cartouche. Broad borders at sides and crown of magnificently drawn volute strap and acanthus-leaf scrolls, solidly worked in gold and silver with passages of colored silks interrupted in center crown with an oval cartouche depicting "St. John the Baptist"; smaller armorial bearings similar to those of the center are repeated in panels of the lower side borders; gold bands simulating galloon define the borders. Trimmed with fringe.

Height, 3 feet 6 inches; length, 7 feet 8 inches.

From the Collection of Baron Franchetti, Florence.

1084—MAGNIFICENT GOLD AND SILVER EMBROIDERED AND RED VELVET ALTAR FRONTAL. SPANISH OF THE RENAISSANCE PERIOD

A grand central, deeply scrolled strapped oval cartouche, wrought in solid stitches of silver and gold threads with passages of leafage in colored silks, encloses a landscape depicting "The Enthronement of the Virgin." In the foreground a stream and a large-leaved tree with a recumbent stag at its foot, flanked by two kneeling and adoring saints: "St. Augustine" and "St. Anthony"; the foliage of the tree is a background for the "Virgin" enthroned within a golden glory; in the distance a rambling mediæval château in a rocky landscape. The field, of jaspé-toned red velvet, pellucid in depth, very dense and firm in pile, is enriched with recurring double banded leaf-scroll ogivals enclosing leaf motives in solid gold threads, with a diamond and scroll over-tracery and leaf and vase intersecting motives in silver. Rare wide borders, at sides and crown solidly wrought in gold with passages of colored silks and finished with leaf and scroll bands simulating galloon, display at sides festooned square cartouches pendanted with fruit sprays enclosing subjects: "St. John the Baptist" and "St. John the Divine."

Sixth and Last Afternoon

[No. 1084—*Continued*]

The crowning border of three oblong cartouches, enclosing subjects: "The Virgin and Child," "St. Anthony of Padua" and "St. Francis of Assisi." These are interrupted with double festoons of drapery and fruit, amid a strap arabesque, with oval leaf and fruit medallion center, scrolled with acanthus leaves. Trimmed with gold and crimson edging and at foot with deep gold fringe. Lined with green silk.

Height, 3 feet 6 inches; length, 7 feet 8 inches.

1085—GOLD NEEDLEWORK AND RUBY VELVET COPE. GENOESE OF THE RENAISSANCE PERIOD

The orphreys display eight oblong panels, enclosing arabesques of leafage, dragons and roundels in which are depicted "Our Lord Jesus Christ," "The Virgin and Child," "The Four Evangelists," "St. Elijah" and "St. Peter." Magnificently executed in raised threads of gold and passages of colored silk threads; the hood, similarly worked, depicts the enthronement of the Blessed Virgin. The panels and hood finished with a rare gold-embroidered banding simulating galloon. Rich ruby velvet, shimmering with the light to almost flame-colored tones. Trimmed with wide patterned gold galloon. Lined with crimson silk.

1086—BEAUTIFUL GOLD-EMBROIDERED VELVET COURT ROBE. ENGLISH OF THE LATE SEVENTEENTH CENTURY

Deeply lobed cope shape; soft downlike velvet, originally pale turquoise-blue which time has tempered to a lovely pellucid sea-green with shimmering areas of dove-gray; *semé* with golden stellate motives and surrounded by an intricate broad border of detached raised acanthus scrolls emitting varied sprays of flowers in multi-stitches of gold threads, uniquely enriched with tiny faceted mirror-paillettes and gold and silver spangles. Finished with a narrow meander floral band similarly executed. Lined with crimson silk.

1087—GOLD NEEDLEWORK AND SAPPHIRE-BLUE VELVET COPE.
SPANISH OF THE GOTHIC PERIOD

The orphreys display six Gothic niches enclosing standing figures of St. Peter, St. Sebastian and the Four Evangelists. Richly and solidly wrought in raised gold threads, with the figures and draperies in green, yellow and crimson silk. The hood, similarly worked, depicts "The Adoration of the Three Wise Kings of the East." The Virgin holds the Sacred Child and is seated on a throne chair before an old building. St. Joseph stands in the rear and the richly clad Kings are grouped in front, with one kneeling and paying homage. The orphreys are finished with raised embroidered bands simulating galloon, the hood also and with gold fringe. Field of rare shimmering lustrous velvet, pulsating with the gemlike qualities of a sapphire. Lined with blue silk.

1088—GREEN VELVET AND DRAP D'OR COPE. VENETIAN OF THE
LOUIS XV PERIOD

Woven with irregular shaped recurring ribbon medallions through which are sinuous rose vines, apple-green velvet deepening to a jadelike green on a golden orange ground. Trimmed with entwining ribbon and blossom pattern gold galloon.

1089—GOLD-EMBROIDERED AND RUBY VELVET COPE. GENOESE
OF THE RENAISSANCE PERIOD

The finely needle-painted orphreys are Raphaelesque in feeling and disclose seven figure panels, with "The Holy Father in Majesty" in the center, flanked by "The Virgin and Child," "St. Peter," "St. Matthew," "St. Mark," "St. Luke" and "St. Francis of Assisi." The small original Morse band is similarly worked and displays a coat-of-arms between two symbolic chalices, with borders of raised gold simulating galloon. Field of rare fluctuating ruby velvet, trimmed with a band of floral drap d'or brocade, finished with narrow gold and crimson silk edging.

Sixth and Last Afternoon

1090—MOSS GREEN VELVET COPE. GENOESE OF THE SEVENTEENTH CENTURY

Lustrous close soft-pile velvet, shimmering from a light moss-green to deeper apple tones, unique in color. Hood matches and is attached with fine-scrolled silk frogs. Trimmed and paneled with gold fan-shaped lace. Lined with dull pink silk.

1091—GOLD NEEDLEWORK AND CISELÉ CRIMSON VELVET COPE. ENGLISH OF THE LATE FIFTEENTH CENTURY

The orphreys composed of six large oblong panels, two smaller at neck and at foot; executed in and banded with various chevron, basket and diaper patterns in raised solid gold threads, the figures in soft rich silk threads. The subjects at neck are "The Holy Spirit" as a descending dove, and "The Holy Father in Majesty"; at foot, "St. Philip" and "St. Thomas"; at left, "Our Lord," "Joseph of Arimathea" and "St. Mary Magdalene"; the panels at right, with double-arched Gothic canopies, support "The Virgin," "St. Joseph" and "St. Martha." Field of Venetian Gothic velvet, contemporary in period to the needlework, displays delicate ciselé cinquefoil outlined lobes, enclosing small infloretted motives, alternately placed floral drops with unusual festoons, and holding delightful small blossoms of most dainty naturalistic character; lustrous crimson velvet, with the deep rich wine-tone of Burgundy. Trimmed with gold and crimson edging.

1092—LARGE GOLD NEEDLEWORK AND BOTTICELLI GREEN VELVET COPE. GENOESE OF THE RENAISSANCE

The orphreys composed of seven panels, depicting in the center "The Holy Father in Majesty," flanked by interesting architectural niches variously occupied by standing figures: St. Mark, St. John the Divine, St. Luke, St. Matthew, St. Sebastian, St. Martin, and the hood with "Our Lord Appearing to Mary Magdalene." Richly executed in raised gold threads and varicolored silk threads. The field of rare lustrous velvet, fluctuating from a shimmering light grass-green to a rich deep apple tone.

1093—GOLD NEEDLE-PAINTED AND CISELÉ CLARET VELVET COPE.
VENETIAN OF THE GOTHIC PERIOD

The field of dense-pile wine-colored velvet, shimmering with all the varied tones of sparkling wine in sunlight. Ciselé with varied five-lobed tracery devices enclosing alternating pineapple and pomegranate motives. The orphreys, of Renaissance-Gothic character, display, in six enriched columned arched and groined canopied niches, figures of St. Peter, The Four Evangelists and St. Cecelia. The niches, defined by raised golden bands simulating galloon, are executed in rare raised needlework in solid gold threads, with passages of colored silks in the draperies; the features in minute solid stitches of silks. The unusually large hood depicts the "Annunciation of the Virgin." Trimmed with silver and gold galloon.

1094—THE JAMES A. GARLAND MAGNIFICENT DRAP D'OR CISELÉ
AMETHYST BOUCLÉ VELVET COPE. VENETIAN OF THE
FIFTEENTH CENTURY

The field of rare lustrous amethyst "two-piled" floral-patterned velvet, pulsating with a delicate shimmer of pale lavender; exhibiting large many-lobed motives enclosing intricate scroll-leaved and infloretted pomegranate devices alternating with two smaller ones and a central ogival enclosing a husk. These unusual motives are ciselé and woven bouclé d'or on the velvet with a ground of drap d'or. Lined with deep purplish crimson silk. The orphreys, which have been added since the cope was purchased in the James A. Garland Sale, with six major panels, two smaller ones at neck and the hood, are executed in raised and solid stitches of gold, with the figures in "needle-painting." The six panels are occupied by trefoil-arched and columned niches canopied by three towered silver domes; in these are depicted figures: "St. John of Beverly," "St. Augustine" and "St. John the Baptist," "St. Ambrose," "St. Cuthbert," "St. Nicholas of Myra"; the two smaller panels with three-quarter-length figures of "The Adoring Virgin" and "St. Joseph." The hood depicts a kneeling figure of "St. Francis of Assisi" receiving the symbolic Stigmata from an angel in the heavens. Hood trimmed with gold-latticed fringe.

Sixth and Last Afternoon

1094A—LARGE EMBROIDERED IVORY-SILK COVERLET. PHILIPPINE OF THE EIGHTEENTH CENTURY

A beautiful circular central blossomed and scrolled medallion is surrounded by a many-pointed, scrolled, scalloped band; the corners are of scrolled floral arabesques which support two gay-plumaged facing birds and emit interlacing trailing scrolls of dainty blossoms which ramify the whole field. Wide major border, displaying at the corners beaker-shaped vases which hold many long trailing scrolls of flowers, defined by two narrow scroll and blossom guards. Executed with great precision and skill in rich harmonious silks on a shimmering ivory ground. Trimmed with multicolored fringe and tassels. Lined with deep ivory silk.

2 yards 34 inches by 2 1/3 yards.

1095—APPLE-GREEN AND GOLD BROCADE TABLE COVER. VENE- TIAN OF THE LOUIS XIII PERIOD

Bold scrolling palm-like leaves follow one another and hold, at intervals, sprays of varied flowers; woven in ivory, pink, yellow and green and profusely enriched with gold threads on brilliant apple-green silk. Trimmed with patterned gold galloon and lined with crimson silk.

2½ yards by 3 yards.

1096—REMARKABLE GOLD AND DRAP D'OR VELVET COPE. BYZAN- TINE AND VENETIAN OF THE FIFTEENTH CENTURY

The brilliant field woven with interlacing scrolled strap arabesques enriched with Gothic leafage, forming alternating arched lobed and pear-shaped medallions, enclosing pineapple and pomegranate motives and sustaining connecting diamonds and festooned blossoms. The motives are woven in drap d'or, outlined with wonderful rose and flame-colored velvet, matching the grounds of the medallions: the general background is of elusive lustrous purplish blue velvet that time has toned with areas of almost dove-gray. The orphrey, worked in raised gold and silver with passages of colored "needle-painting," displays a roundel at neck depicting the "Nativity" and six twin-arched niches on either side, each niche holding two figures:

[No. 1096—*Continued*]

“The Apostles” and “Fathers of the Church”: the panels are interrupted with varying Runic bands and are finished at the foot with oblong panels of alternating stellate medallions and green crosses.

1096A—DRAP D’OR AND IVORY BROCADE COVERLET. VENETIAN OF THE LOUIS XV PERIOD

An intricate pattern, displaying recurring infloretted scrolled palm motives alternating with scrolled fan-shaped motives which emit, in all directions, small trailing floral vines and varied blossoms: woven in blues, rose-pink, crimson and green profusely enriched with gold threads, on a damasked ivory ground which follows and accentuates the major pattern. Trimmed with patterned gold galloon and lined with blue silk.

2 yards 6 inches by 2½ yards.

1097—TWO LARGE BLUE AND IVORY BROCADE CURTAINS. FRENCH OF THE LOUIS XVI PERIOD

Lampas weave; composed of four beautifully matched breadths; the entire field occupied by a recurring subject, “Cupid among Clouds Crowning the Altar of Hymen,” within graceful three-lobed floral festoons tasseled and garlanded to form the enclosure: woven in silvery ivory on a pale lustrous “bleu-de-ciel” silk ground. Trimmed with openwork silk gimp and lined with light blue silk.

Length, 3 1/3 yards; width, 2 yards 16 inches.

1098—RUBY AND IVORY CUT-VELVET PALACE PORTIÈRE. GENOÈSE OF THE LOUIS XIV PERIOD

Composed of three well-matched breadths with transverse panel at top; woven with recurring bouquets surrounded, canopied and supported by varied infloretted acanthus leaves in which pomegranates appear, in lustrous cut and uncut velvet on a pinkish-ivory silk ground. Trimmed with chevroned leaf-pattern gold galloon and at foot with gold and crimson silk fringe. Lined with champagne-colored silk.

Length, 3 1/3 yards; width, 1 yard 30 inches.

1099—UNIQUE GOLD AND SILVER EMBROIDERED COVERLET. INDO-PERSIAN OF THE SEVENTEENTH CENTURY

Center, circular, blossomed medallion bordered with whorled leaves and surrounded by large stems of tulips, carnations and peonies, united with further interlacing blossomed scrolls, and corners similar to the center; the field is further embellished at the four quarters with groups of thunder-cloud scrolls betraying Chinese influence. The major border enriched with large distinguished blossoms of alternating carnations and roses, which are imposed between double scrolled and interlacing leaves; finished with an outer border of arches enclosing stems of carnations, and three distinctive defining guards of dark blue sinuous leaf scrolls on a solid ground of silver threads. Dexterously executed, with brilliant crimson predominating, supported by greens, yellows, pinks, ivory and pale blue silks and silver threads on a wonderful limpid ground entirely of threads of gold. Trimmed with gold fringe and lined with green silk.

2 2/3 yards by 3 yards.

1100—THIRTY-FIVE PANELS OF OLD BLUE SILK. ITALIAN OF THE EIGHTEENTH CENTURY STYLE

Old "bleu-de-ciel," woven subsequently to the period. Of various sizes, suitable for casement curtains. Varied in lengths, comprising in all 121 yards.

1101—TWO NEEDLEWORK AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Composed of a large oblong, embroidered ivory panel surrounded by various panels of rose-crimson damask defined and trimmed with a wide, patterned gold galloon of the period. The ivory panel displays a succession of large leafy scrolls, arabesques and floral motives solidly executed in silks of rich blues, crimson, yellows and greens in "point Hongroise." The side panels, of damask of the period, exhibit recurring floral ogivals supporting crowns

[No. 1101—*Continued*]

and vases of flowers; those at head and foot, of broadly drawn leaf medallions. Trimmed at valance and foot with deep cut gold fringe.

Length, 4 1/3 yards; width, 1 yard 10 inches.

Originally the property of the famous Roman Church of San Juan.

1102—TWO NEEDLEWORK AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding, but with wider flanking panels and with those at top and foot of irregularly placed fruit and flower scrolls.

Length, 4 yards; width, 1 yard 30 inches.

Originally the property of the famous Roman Church of San Juan.

1103—FOUR NEEDLEWORK AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding, but with the embroidered panels of curious leafy scrolls and cornucopiæ sustaining flower spray in softer coloring, and the wide flanking damask panels of distinguished vases of flowers, within ogival lace and acanthus-leaf bands, terminated with crowns.

Originally the property of the famous Roman Church of San Juan.

1104—SIX NEEDLEWORK AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding. The ivory panel embroidered with the same large, beautiful pattern as No. 1101, but the damask panels are of a large, scrolled-leaf motive and medallions.

Originally the property of the famous Roman Church of San Juan.

1105—EIGHT NEEDLEWORK AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding, with damask panels like those of No. 1101.

Length, 4 yard 24 inches; width, 1 yard 10 inches.

Originally the property of the famous Roman Church of San Juan.

Sixth and Last Afternoon

1106—FOUR NEEDLEWORK LAMBREQUINS. ITALIAN OF THE SEVENTEENTH CENTURY

Similar to the preceding curtains, embroidered in "point Hongroise," displaying large heraldic shields bearing three stars and cross, reversed in white and black; flanked by large floral scrolls, two of which sustain at left and right, monstrances executed in rich multicolored silks on ivory ground. Trimmed with fine old-gold galloon and deep lattice gold thread fringe.

Length, 3 1/3 yards; width, 30 inches.

Originally the property of the famous Roman Church of San Juan.

1107—TWENTY-SIX PANELS OF CRIMSON VELVET. FRENCH OF THE LOUIS XV PERIOD

Varying in size. Closely woven pile of superlative quality, with a fluctuating lustrous sheen wavering from a rich cerise pink to a deep tone of rose-crimson. Total length comprises 103 $\frac{3}{4}$ yards.

1108—SIX EMBROIDERED DRAP D'OR AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE RENAISSANCE PERIOD

Composed of one breadth of damask, woven with recurring vases of flowers within a scrolled lace-like trellis; finished with a wide frontal border displaying appliqués of rare acanthus scrolls in tawny drap d'or, which bears carnations, tulips and other flowers, worked in brilliant colored silks on a corded ivory-silk ground. Trimmed with gold galloon and lined with green silk.

Length, 4 yards; width, 32 inches.

1109—SIX EMBROIDERED DRAP D'OR AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 5 yards 9 inches; width, 32 inches.

1110—FOUR EMBROIDERED DRAP D'OR AND CRIMSON DAMASK CURTAINS. ITALIAN OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 4 yards 10 inches; width, 33 inches.

1111—FOUR EMBROIDERED DRAP D'OR LAMBREQUINS. ITALIAN
OF THE RENAISSANCE PERIOD

To match the preceding. Scalloped foot, embroidered with recurring bouquets of flowers in varicolored silks set in leaf-scroll vases of drap d'or appliqué, alternating with similar acanthus scrolls and flowers. Finished at foot with similarly executed floral border.

Length, 2 yards 8 inches; depth, 21 inches.

1112—FOUR EMBROIDERED DRAP D'OR LAMBREQUINS. ITALIAN OF
THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 2 yards 8 inches; depth, 21 inches.

1113—EIGHT EMBROIDERED DRAP D'OR CURTAIN LOOPS. ITALIAN
OF THE RENAISSANCE PERIOD

Similar to the preceding.

Length, 28 inches; depth, 6 inches.

1114—LARGE EMBROIDERED DRAP D'OR LAMBREQUIN. ITALIAN
OF THE RENAISSANCE PERIOD

Similar to No. 1112.

Length, 4 yards; depth, 16 inches.

1115—TWENTY-SIX PANELS OF RUBY VELVET. GENOESE OF THE
SEVENTEENTH CENTURY

Close heavy-pile lustrous velvet, varying in the light from a soft down-like rose to a delightful ruby tone. Varying lengths, comprising 250 yards.

1116—GRAND CRIMSON AND GOLD CUT-VELVET PALACE PORTIÈRE.
GENOESE OF THE RENAISSANCE PERIOD

Composed of four beautifully matched breadths, each with an inwoven scroll and blossom border on one side, displaying two recurring depressed ogivals formed of husks and acanthus leaves, developing tulips and sprays of flowers, and supporting at the recurring points magnificent peony motives. Lustrous cut and uncut velvet of a purplish tone on a golden-yellow ground. Trimmed on three sides with a narrow tasseled crimson silk fringe and a deeper one at foot. Lined with emerald silk.

Length, 3 2/3 yards; width, 2 2/3 yards.

1117—LARGE PINK AND GREEN JARDINIÈRE VELVET BALDACHINO.
GENOESE OF THE LOUIS XVI PERIOD

Composed of five superbly woven and matched breadths displaying an ermine draped and tasseled shield bearing a cross and a hurdle; crested with a coronet and suspended within two following oval wreaths of beautiful varied flowers; the wreaths develop, toward the corners, floral trailing vines and bowknots of ribbons which support graceful baskets of roses; between these is a slightly festooned floral border in which feathers are displayed at intervals. Finished with a series of husk drops and a narrow scrolled ribbon entwined with a trailing vine of roses. Woven in light and dark olive cut and uncut velvet on a rich rose-pink silk ground. Trimmed with deep pink thread silk overlaid with green tassels and with large tassels at corners. Lined with ivory silk.

Length, 3 yards 30 inches; width, 3 yards 6 inches.

Louis XVI presented the above to the Marquise of Santa Croce, who married Signor Falconieri, a member of the distinguished Roman family of that name. The arms borne on the shield are those of the Santa Croce family.

1118—SUPERB POINT D'ARRAS EMBROIDERED HANGING. ITALIAN
OF THE RENAISSANCE PERIOD

An irregular-shaped central insert of painted silk depicts "Cupid Asleep" among rare exotic blossoms. The remainder of the hanging is in solid needlework of a most luxurious character, having the entire field ramified with a vigorously drawn scrolled acanthus-leaf arabesque displaying many beautiful flowers; at the corners, birds of gay plumage, at the centers of the sides, decorated tazzas of fine fruit, and at the head and foot large baskets of even more luscious fruit; finished with an acanthus-leaf scroll border in which appear many blossoms and birds, and at the centers recur tazzas of fruit; scrolled ribbon and stem defining guards. Executed in lustrous multicolored silks on a silver-tan ground fluctuating to more olive tones. Trimmed with yellow and gold scalloped tasseled fringe. Lined with green silk.

Length, 3 yards; width, 3 yards 6 inches.

1119—LARGE DRAP D'OR AND DRAP D'ARGENT BROCADE PALACE

PORTIÈRE. FRENCH OF THE RENAISSANCE PERIOD

Composed of five finely matched breadths; woven with great exactitude, displaying recurring pillars most interestingly scrolled and figured with leaves in solid gold threads simulating raised work, occupied at intervals by rare blossom sprays in harmonious silks; between the pillars are festooned vases of flowers canopied with leaves and scrolls in gold threads on a pulsating drap d'argent ground. Trimmed with fruit and ribbon patterned gold galloon. Lined with old blue silk.

Length, 3 yards 8 inches; width, 2 yards 33 inches.

1120—DRAP D'OR AND D'ARGENT CRIMSON BROCADE BALDACHINO.

VENETIAN OF THE EARLY RENAISSANCE PERIOD

Composed of five breadths displaying an intricate recurring pattern of an inscrolled four-lobed medallion enclosing a formal bouquet which develops sprays of pineapple into the field and a depressed ogival of leafage. Woven in varied stitches of gold threads on a charming ground of crimson overcast with silver threads, which gives a rare soft peachbloom to the field, damasked with tendrils and an outlining of the motives in rare pigeon-blood silk. Trimmed with narrow crimson and gold fringe and at crown and foot with a deep gold fringe.

Length, 3 1/3 yards; width, 3 yards 6 inches.

1121—MAGNIFICENT EMBROIDERED IMPERIAL YELLOW CUT-VELVET PALACE HANGING. CHINESE OF THE CH'YEN-LUNG PERIOD

Especially made as a gift to the Emperor. Composed of four breadths; enriched with a four-lobed central medallion which is imposed on the middle band of a series of three which traverse the field. These are embroidered with five-clawed "Dragons Seeking the Pearl of Power" arising from wave formations amid cloud scrolls in brilliant colored silks and gold threads. The Imperial yellow field woven in uncut velvet with beautiful cloud scrolls amid the eight devices of the Pa-Chi-Hsiang, symbols of "Happy Au-

[No. 1121—*Continued*]

gury"; the scrolls outlined with green and blue silk cord, with the utmost precision, on a lustrous cut-velvet ground scintillating with soft tones of sunlight. Trimmed with pink and gold edging.

Length, 3 1/3 yards; width, 3 yards.

1121A—SUMPTUOUS FLAME-PINK CUT-VELVET PALACE HANGING.
CHINESE OF THE MING DYNASTY

A marvelous specimen of weaving, undoubtedly produced as a gift to a member of the Chinese Imperial household on the occasion of a birthday festival as a symbol of long life, happiness and prosperity. It consists of four breadths with return borders inwoven, matching with great exactitude. The field displays an all-over scroll pattern in uncut velvet of pearly grays, greens and dull blue sustaining lotus blossoms in pink and gray, and occasional bats in gold threads on a field of cut velvet, touched graciously with time, exhibiting tints of harmonious variety. The flaming pink shades into tones of tender ashes-of-roses and again melts into the rarest of soft apricots and still to another note of the softest rose. Finished with a border repeating the lotus motive of the field flanked with varying Lie-wan scroll borders, with scrolls so subtly woven in gray-white that they simulate silver. Lined with gray-blue silk.

Length, 4 yards 15 inches; width, 2 yards 7 inches.

1122—MAGNIFICENT GREEN VELVET PAPAL BALDACHINO. GENO-
ESE OF THE SIXTEENTH CENTURY

Composed of six breadths of lustrous velvet of the most exquisite quality and color, pulsating in the light with pools and passages of dovelike shimmering sylvan gray-green amid deeper and rich tones. At the crown, foot, corners and sides the original appliqués of armorial bearings and other motives have disintegrated and been removed, disclosing brilliant apple-green impressed motives. The superb condition of this grand hanging is unique.

[Continued]

Sixth and Last Afternoon

[No. 1122—*Continued*]

Trimmed at crown and sides with scalloped leaf-scroll patterned gold galloon; at foot, with tasseled silk fringe. Lined with deep apple-green silk.

Height, 13 feet 6 inches; width, 10 feet.

1122A—LARGE BOTTICELLI GREEN VELVET BALDACHINO. GENO- ESE OF THE SIXTEENTH CENTURY

Composed of four breadths of lustrous shimmering jaspé velvet showing the impress of its original embroidery. The tone throughout is tender sylvan greens, changing with the light to shades of downlike pale yellow and almost silver gray. Lined with apple-green silk.

Length, 3 yards 7 inches; width, 2 2/3 yards.

1123—TWO RUBY VELVET PORTIÈRES. ITALIAN OF THE GOTHIC PERIOD

Rare unusually wide velvet of one breadth. Rich, close pile; soft dove-like sheen, sparkling in the light and fluctuating from a pale ruby to deeper tones. Trimmed with a diamond patterned gold galloon and gold fringe at the foot.

Length, 12 feet; width, 3 feet.

1124—FOUR SUPERB CRIMSON AND GOLD CUT-VELVET CURTAINS. GENOESE OF THE RÉGENCE PERIOD

Composed of two finely matched breadths. Woven with intricate recurring floral bouquets of handsome flowers, supported by two scrolled acanthus leaves and imbricated scrolled panels bearing flowers, canopied with the same motives which form a valance in which are developed beautiful floral pendants. Resplendent in cut and uncut rose-crimson velvet on a lustrous straw-yellow silk ground. Trimmed with a wide gold galloon beautifully patterned with a scroll alternately holding tulips and roses. Lined with yellow silk.

Length, 3 1/3 yards; width, 1 yard 14 inches.

1125—FOUR SUPERB CRIMSON AND GOLD CUT-VELVET CURTAINS. GENOESE OF THE RÉGENCE PERIOD

Similar to the preceding.

Sixth and Last Afternoon

1126—ROSE CRIMSON AND GOLD CUT-VELVET LAMBREQUINS. GENOESE OF THE RÉGENCE PERIOD

Shaped at foot, of similar velvet to the preceding.
Trimmed with gold galloon and deep crimson fringe.
Lined with yellow silk. *Length, 3 yards; depth, 27 inches.*

1127—TWO CUT CLARET VELVET AND DRAP D'OR BOUCLÉ PORTIÈRES. VENETIAN OF THE RENAISSANCE PERIOD

Composed of two breadths, of rare weave; displaying large recurring bold floral motives in ogival forms, alternating with scroll-canopied fleurs-de-lis, in cut velvet bouclé d'or, on a corded golden drap d'or ground. Trimmed at foot with tasseled crimson silk fringe. Lined with floral pattern crimson damask. *Length, 3½ yards; width, 1¼ yard.*

1128—TWO EXQUISITE CUT-VELVET CURTAINS. GENOESE OF THE LOUIS XIV PERIOD

Composed of two finely matched breadths. Woven with a luxuriant and graceful pattern exhibiting large recurring floral motives, with pendants alternating with two pear-shaped medallions formed by flowers and scrolled stems of acanthus leaves, of cut and uncut jaspé velvet radiating from the softest silver-green to a richer and warmer hue on a firm, yellow silk ground shot with gold threads. Trimmed with wide old-gold gallon and deep fringe. Lined with crimson brocatelle.

Length, 3 yards 30 inches; width, 1 yard 20 inches.

1129—TWO EXQUISITE CUT-VELVET CURTAINS. GENOESE OF THE LOUIS XIV PERIOD

Similar to the preceding.

1129A—TWO SUPERB RUBY VELVET PALACE PORTIÈRES. VENE- TIAN OF THE GOTHIC PERIOD

Composed of three beautiful breadths of lustrous close-pile velvet; deep ruby, scintillating in the light with a shimmering flame rose of rare distinction. Trimmed with a diamond and lattice patterned gold galloon of the period and at foot with a gold fringe.

Length, 5 1/3 yards; width, 2 yards.

1130—TWO DRAP D'OR AND CRIMSON CUT-VELVET PORTIÈRES.
GENOESE OF THE LOUIS XIV PERIOD

Composed of three finely matched breadths; woven with magnificent varied blossoms within pear-shaped enclosures of scrolled stems invested with sprays of blossoms, in lustrous, purplish-crimson cut and uncut velvet on a brilliant yellow drap d'or ground. Trimmed with a wide, patterned gold galloon and deep fringe. Lined with crimson velvet.

Length, 2 yards 30 inches; width, 2 yards 6 inches.

1131—TWO RUBY VELVET PALACE PORTIÈRES. GENOESE OF THE
GOTHIC PERIOD

Composed of three breadths, defined and trimmed with a beautiful contemporary floral-diapered gold galloon; lustrous rose-crimson, fluctuating with the light to crimson and deep ruby. Trimmed at foot with deep gold thread fringe.

Length, 4 1/3 yards; width, 1 1/2 yards.

1132—UNIQUE DRAP D'OR BOUCLÉ GOTHIC VELVET HANGING.
VENETIAN OF THE LATE FIFTEENTH CENTURY

Three superb breadths of broadly composed velvet; woven with a large-lobed ogival in two-piled rose velvet sustaining an infloretted pineapple motive in yellow drap d'or and old red, supported on a broad branched scrolled stem similarly treated to the ogivals. The branches of the stems are scrolled and ramify the field, reversing the play of color, the beautiful pineapple motives in the velvet and the ground in golden drap d'or; the velvet bouclé d'or. In unusually fine preservation.

Trimmed with wide patterned galloon and deep fringe at foot. Lined with crimson silk.

Length, 3 2/3 yards; width, 2 yards.

1133—SUPERB GOLD-EMBROIDERED VELVET PONTIFICAL BALDACHINO. VENETIAN OF THE LOUIS XIV PERIOD

An elaborate floral scrolled medallion holds a modeled cartouche of rare workmanship, crested with the Papal tiara

Sixth and Last Afternoon

1137—GOBELINS TAPESTRY PANEL. FRENCH OF THE SEVENTEENTH CENTURY

"The Crowning of Silenus." The foreground is crowded with a group of merry Satyrs and Bacchanals supporting and crowning the nude burly old god. One holds up bunches of grapes and another is playing a strange musical pipe. Rare drinking vessels of gold are before them. In the distance is a group of trees overshadowing a burning house, with many excited villagers grouped around and some approaching the gods invoking their aid. The rich crimson of the draperies of the figures gives a very resplendent note to the tans, ivories, flesh tones and the greens and blues of the foliage.

Height, 6 feet; width, 2 feet 6 inches.

1138—CLASSIC TAPESTRY PANEL. FLEMISH OF THE RENAISSANCE PERIOD

"The Garden of Hesperides." A beautiful formal arcaded garden is in the middle distance, with its pleasant walks, playing fountain and balustraded and arched entrance; many nymphs in classic garb leisurely stroll about and occupy themselves with the flowers. The garden nestles among pleasant wooded hills which rise in the distance, and is sheltered on the left by large trees. In the foreground, among wild flowers, is a grey fox, and nearby is Hesperis promenading with an attendant nymph; on the right is a group of four nymphs, one playing the cymbals, the others ceremoniously prostrating themselves. Rich golden yellow silk gently dominates the panel and is complemented by warm grays, ivory, varied blues and greens and slight passages of pink and crimson.

Height, 8 feet 6 inches; width, 5 feet.

1139—FLORAL GOBELINS TAPIS DE SALLE À MANGER. FRENCH OF THE RENAISSANCE PERIOD

Beautifully enriched with silk and gold on lavender purple ground. A central acanthus-leaved diamond motive emits four bouquets of flowers which are enclosed within scrolled medallions formed by an arabesque scrolling held by four

[No. 1139—*Continued*]

shell motives at its inception, which ramifies the field with many varied irregular compartments or medallions enclosing bouquets of flowers, tulips, carnations, daffodils, roses, iris, hyacinths and fruit, and at the outer edge supporting graceful beribboned festoons of fruit, grapes, melons, apples, pears and strawberries. Rare wide borders of charming acanthus-husk scrolls supporting flower sprays, rich fruit, festoons of drapery and laurel leaves; finished with two narrow leaf-scroll guards and a blue outer band. Delicately woven, the flowers and fruit exquisitely rendered in a most naturalistic color and drawing, the arabesques in warm tan with pink and the famous Gobelins blue introduced into the leafage. Signed on the blue band in yellow: \ M \ S \ F³ \ /.

3 yards 6 inches by 2½ yards.

1140—LARGE HISTORICAL TAPESTRY. FLEMISH OF THE RENAISSANCE PERIOD

Henry IV and Gabrielle d'Estrées enjoying the *al fresco* pleasures of her De Courcy Château. The foreground of a pleasant wooded countryside is occupied by the Royal lover, his fair companion and a few intimates who are unceremoniously grouped on the greensward round a handsome cloth spread with viands. A tender caress engages the captivated pair, while their companions seem to be more absorbed in conversation and their repast; from the right two servitors approach with wine and a brave peacock pie; toward the left a noble of the court and his lady are promenading in the vicinity of a grove of trees, and a third personage is advancing to meet them. A clearing of the woods in the middle distance is animated by a gay hunting party chasing and attacking a wild bull; beyond is the famous château with pleasance before it, sheltered among well-wooded hills, and on the left are a fine old farmhouse and a small lake with its curious old swannery disclosing a feathered occupant.

The elaborate borders display at the crown, in a central panel, the gallant King and his mistress, with Cupid and

[No. 1140—*Continued*]

an attendant near them, flanked by columned vases and intricate arabesques in which cupids, satyrs, fruit and flowers appear; in the sides are deep cartouches, enclosing hunting scenes, and surmounting vases plentifully filled with fruit, succeeding these being garlanded and columned canopies, occupied by figures of the "Virgin Adoring the Cross" and "St. Anne," and small cupid-head pendants; at the foot are two allegorical panels alluding to early episodes of the fair subject's exemplary life, flanked by arabesques somewhat similar to those above, in which demi-figures appear holding up complimentary mirrors of truth. Rich golden tones dominate and are enlivened with the varied greens of the trees and flowers, and the dull reds, blues, ivory and delicate rose-pinks of the costumes; the borders reiterate the colors of the panel, perhaps a little gayer, with reds on an ivory ground.

Height, 11 feet 2 inches; length, 16 feet 8 inches.

1141—BEAUTIFUL TAPESTRY ENRICHED WITH GOLD. BRUSSELS
OF THE RENAISSANCE PERIOD

"The Resurrection of Our Lord." The noble figure of the Saviour stands on the tomb, nude to the waist, clad in an embroidered flowing drapery of soft apricot touched with pink and crimson, with its embroidered blue phylacteries finely enriched with gold threads. He raises one hand in benediction and carries in His left the sacred banner. Near the tomb two burly Roman soldiers have been thrown to the ground in dismay, another sleeps, and a fourth, who is armed, is on his feet agitated beyond his senses. A varied hilly panorama stretches beyond, with the sun just showing its first beams in the distance; on the right, under the broken cliff of the hillside, the Three Marys are approaching, bearing sustenance for their Master, and beyond them in the distance is the Sacred City. The gentle clear greens and yellows of the background give great decorative value to the blues, reds, ivories and pinkish tones of the plumed and panoplied warriors, armor and draperies. Silk has been judiciously used and skilfully en-

[No. 1141—*Continued*]

riched with gold threads. The elaborate borders reiterate the subtle coloring and pearly tones of the field on a warm, almost translucent ivory ground, and exhibit seated figures at the four corners: "St. Luke," intently engaged in painting this sublime subject; "Saints Matthew, Mark and John," deeply engrossed in their epistles. In the intervals are arabesques in which are caryatids and branches of rare flowers and fruit. The cartoon for this tapestry is attributed to Giulio Romano, Raphael's most distinguished pupil.

Height, 9 feet; width, 8 feet.

1142—LARGE TAPESTRY. FLEMISH OF THE SIXTEENTH CENTURY
"A Noble Company at a Rural Fête." Among flowers on a greensward two vivacious groups of ladies and their courtiers, clad in mediæval costumes, are seen. One group is amusing itself playing various lutes, while the other is discoursing and singing from a music manuscript held between several of them; at a stile on the right are three personages listening to the enchanting strains, and on the left two couples are preparing to dance a minuet. Beyond the genial scene, in lightly wooded rising ground, with a stream on the right, an exciting stag-hunt is in progress, and in the far distance are hills dotted with many châteaux. The weaving is strongly hatched and betrays Gothic strength of handling in the robust reds, blues, greens, yellows, browns, ivories and resultant half-tones. The borders at crown and foot are enriched with recurring festoons of fruit, at the side with vases supporting garlanded flowers and fruit, interestingly placed on particolored grounds of brown and crimson; finished with guards of old red.

Height, 8 feet 6 inches; width, 17 feet.

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